

MUSICAL FETTER

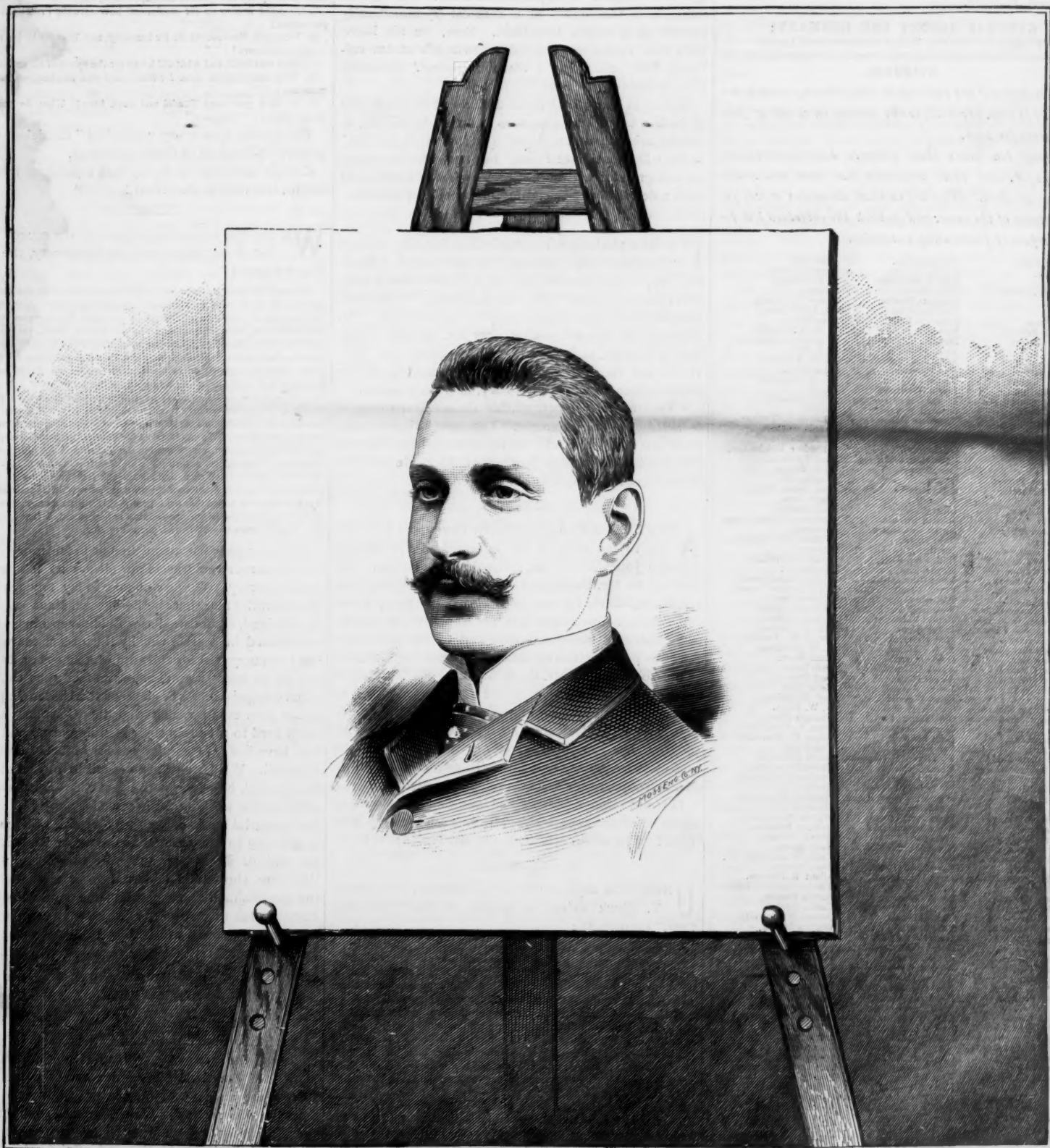
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XX.—NO. 5.

NEW YORK, WEDNESDAY, JANUARY 29, 1890.

WHOLE NO. 519.



S. M. VREDENBURG.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Minnie Hank.	Richard Wagner.	Salvini.
Materna.	Theodore Thomas.	Charles F. Tretbar.
Albani.	Dr. Darnochs.	Jennie Dickerson.
Annie Louise Cary.	Campanini.	E. A. MacDowell.
Emily Winton.	Gradagnini.	Theodore Reichmann.
Lea Little.	Constantin Sternberg.	Max Treumann.
Murio-Celli.	Dangremont.	C. A. Cappa.
Chatterton-Bohrer.	Galassi.	Montegriffo.
Mme. Fernandes.	Hans Raitaka.	Mrs. Helen Ames.
Lotta.	Arbuckle.	Marie Litta.
Minnie Palmer.	Liberati.	Emil Scaria.
Donald.	Johann Strauss.	Hermann Winkelmann.
Marie Louise Dotti.	Anton Rubinstein.	Donizetti.
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Forsch-Madi. —.	Joseph.	Ferranti.
Catherine Lawa.	Julia Rive-King.	Johannes Brahms.
Zelle de Lussan.	Hope Glens.	Meyerbeer.
Bianche Roonvelt.	Louis Blumenberg.	Moritz Moszkowski.
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Titus d'Ernesti.	Frederic Grant Gleason.	Flotow Greco.
Anna Bulkeley-Hills.	Ferdinand von Hiller.	Wilhelm Junck.
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Mrs. Minnie Richards.	Carlyle Petersilie.	G. W. Hunt.
Florence Clinton-Sutro.	Carl Retter.	Georges Bizet.
Calixa Lavallee.	George Gemblader.	John A. Broekhoven.
Clarence Eddy.	Emil Liebling.	Edgar H. Sherwood.
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S. E. Jacobsohn.	Mme. Clemelli.	Carrie Hus-King.
C. Mortimer Wake.	Albert M. Bagby.	Pauline L'Allemand.
J. O. Von Prochaska.	W. Waugh Lander.	Verdi.
Edward Grieg.	Mrs. W. Waugh Lander.	Hummel Monument.
Adolf Henselt.	Mendelssohn.	Hector Berlioz Monument.
Eugene D. Albert.	Hans von Bülow.	Edvard Monument.
Lili Lehmann.	Clara Schumann.	Joachim.
William Candilus.	Joachim.	Samuel S. Sanford.
Franz Kneisel.	Samuel S. Sanford.	Franz Liszt.
Leandro Campanari.	Franz Liszt.	Christine Dossert.
Franz Rummel.	Dora Henningsen.	A. A. Stanley.
Blanche Stone Barton.	Ernst Catenhusen.	Heinrich Hofmann.
Amey Sherwin.	Charles F. Nowell.	Emil Sauer.
Thomas Ryan.	Jesse Bartlett Davis.	Dory Burmeister-Petersen.
Achille Krani.	Willis Nowell.	August Hylstedt.
King Ludwig I.	Gustav Hilarich.	Xaver Scharwenka.
C. Jos. Brambach.	Heinrich Boetel.	W. E. Haslam.
Henry Schradieck.	Carl E. Martin.	Jennie Dutton.
John F. Rhodys.	Walter J. Hall.	Conrad Ansoorge.
Wilhelm Gericke.	Car Baermann.	Emil Steger.
Frank Taft.	Paul Kalisch.	Louise Svecoski.
C. M. Von Weber.	Henry Holden Huss.	Neally Stevens.
Edward Fisher.	Dyas Flanagan.	A Victor Benham.
Kate Rolia.	Mr. and Mrs. Carl Hild.	Anthony Stankowitch.
Charles Rehm.	Moris Rosenthal.	Victor Herbert.
Harold Randolph.	Victor Herbert.	Martin Roeder.
Minnie V. Vanderveer.	Joachim Raff.	Felix Motil.
Adela Aus der Ohe.	Augusta Oström.	Mamie Kunkel.
Karl Kindworth.	James H. Howe.	
Edwin Klahre.		
Helena D. Campbell.		
Alfredo Barilli.		
Wm. R. Chapman.		
Otto Roth.		
Anna Carpenter.		
W. L. Blumenbeche.		
Leonard Labatt.		
Albert Vennig.		
Josef Rheinberger.		
Max Bendix.		
Helene von Doenhoff.		
Adolf Jensen.		
Hans Richter.		
Margaret Reid.		
Emil Fischer.		

"THERE'S music in the air!"

M. R. PROCHAZKA begins, according to newspaper reports, to doubt his own powers of composition and will hereafter confine himself to any music but that of cradle songs.

ATTENTION is called to the list of some of the new publications of Novello, Ewer & Co. which may be found elsewhere.

THE news comes to us from Milwaukee that Professor Hensler's boy choir, composed of forty urchins, will next summer concertize in Germany. There is no truth, however, in the report that the Rev. Antonio Strelezki had been offered the position of director of the juvenile choir. Detroit papers please copy.

SCRANTON, Pa., is the scene of a fierce legal musical warfare. It appears that a Mr. Frothingham indulges in the luxury of a musical (?) monstrosity known as a steam trombone. Now, we all know with what agony we listened to Barnum's steam caliope, but just fancy a steam trombone! Scranton objects seriously. *Hinc ille lachryma.*

Berlioz in his wildest tonal dreams never conceived of such a weird instrument as a steam trombone, or else he might have employed it in the "Ride to Hell" in the "Damnation of Faust," but somehow or other we feel grateful he was not aware of the existence of such a fiendishly excruciating instrument of torture.

IN a list alphabetically compiled under the title of "Real and Stage Names" in last week's "Theatre" we, to our surprise, find Mrs. Fursch-Madi's married name given as "Mrs. L. M. Ruben." This mistake has to our knowledge occurred once before. Mr. Ruben is at present looking after Mr. Abbey's interests in Mexico, but we can safely answer for him. He is *not* the husband of the esteemed and amiable prima donna now in Rome, Italy, and Mr. Verlè is.

"Theatre" please correct this dreadful error, as it is setting a bad example. The next thing we suppose we will hear will be the reported marriage of Mr. Reichmann to Miss Jeannette Gilder. In fact, the most dreadful complications may ensue.

A GENTLEMAN named Warren Davenport has seen fit to fall foul, in the columns of the Boston "Home Journal," of Mr. Nikisch's conducting. According to Mr. Davenport Mr. Nikisch is worse than mediocre, stands far too high above his men, is too individual, is too original, is not sensitive, is coarse, is brutal, gets too much tone out of the orchestra, dares to play Beethoven differently from Mr. Gericke, is not so refined as Mr. G., is not as good looking, is taller, is not so sensitive, is not so musical, is not as pretty, cannot make programs, has too good a memory, dares to lead without score, whereas Mr. Gericke did not, has too much variety in his interpretations and—but we pause for breath. In two columns does Mr. Davenport give voice to his disgruntled soul.

Is it not strange that we did not find out some of these shortcomings while Mr. Nikisch was in New York? The world still wags on, Mr. Davenport!

UNDER the caption "Weary of Wagner," Mr. Henry T. Finck writes as follows in the "Evening Post," January 23:

A few days ago a sagacious contemporary remarked that, "however much they try to disguise it, New Yorkers are weary of Wagner's music." Indeed, it is most amusing to observe the frantic efforts of New Yorkers to "disguise" their "weariness." At last week's performances of the "Flying Dutchman" and "Tannhäuser" the auditorium was crowded to the ceiling, and for the two performances of "Tristan" announced for this week, a number of people, having found no more tickets at the box office, have been besieging directors, speculators, critics, &c., to use their influence to get them tickets; and a petition is now in circulation for another matinee of this music drama. Obviously, whatever their other shortcomings may be, New Yorkers are very successful in "disguising their weariness of Wagner."

The assembly which gathered last evening in the Metropolitan Opera House was an ideal audience. Everyone had come to enjoy a perfect work of art—perhaps the greatest ever created—so that absolute silence prevailed, not only when the curtain was up, but during the three pre-ludes; while at the end of the opera no one stirred till the orchestra had executed that pathetic *crescendo* and *decrecendo* on the very last long drawn chord. Not once was the music rudely interrupted by applause, but as soon as the curtain was down the pent up enthusiasm found vent in applause which continued until the artists had been recalled six times after

the first act, seven times after the second and three times after the third. Some more "disguising." Oh, these artful New Yorkers!

Comment on the above is hardly necessary, facts speak for themselves, and Wagner's music, despite the hard names it is called by ignorant molasses candy music worshipping contemporaries, has taken a firm hold on the affections of metropolitan music lovers.

A PROPOS of Mr. Finck, here are some little questions propounded by him for the recent examinations at the National Conservatory of Music:

1. What did Pope Gregory, in the sixth century, do for music? Why was the Gregorian chant called *cantus firmus* (fixed song)?
2. What were the neumes? Did they indicate exact pitch? How did they differ from mensural music?
3. Did the ancient nations have harmony? What kind of harmony (or polyphony) was the organum, invented by Hucbald?
4. Where did the Troubadours flourish, and where the Minnesingers, and how did they differ from each other?
5. Name some masters of the Netherland school, and what were the chief faults of this school?
6. Why were the authorities in Palestrina's day dissatisfied with the condition of church music, and how did Palestrina save polyphonic music from being banished from church?
7. Where, when and by whom was the opera originated, and who wrote the first opera?
8. What was the origin of the word "oratorio"? Did the first oratorios differ from operas in regard to scenery, action, &c.?
9. What did Luther do for music, and how were the Protestant chorals performed?
10. What did Monteverde do for harmony, and how did he improve the operatic orchestra?
11. Who was Lulli, and what did he do for the opera of his country?
12. What has England done for music, and who was her greatest native composer?
13. In what way were Handel and Bach born? What do you know about Handel's "Messiah"?

We wonder how many "practical" musicians could answer off-hand all of these questions.

Candor compels us to say that a precious minority might, but that is all. Next!

WE find the following paragraph in a recent number of our esteemed contemporary, the London "Figaro":

Although Sir George Grove has kindly consented to take the chair at a meeting to be held at the German Athenæum on Saturday, the 8th inst., for the purpose of raising a subscription to assist the German nation in purchasing the house where Beethoven was born at Bonn, yet some surprise has very reasonably been expressed that the Germans themselves have not been able to collect the very small amount necessary for this purpose. Here in England, or in the United States, the £2,000 or £3,000 pounds which would assuredly be ample for the purchase of a house used as a German café would probably have been planked down by a single individual. In any event there is no reason why money which ought to be available for British charities should be spent in the endowment of a show place on the Rhine. We can imagine the disgust of the Germans themselves if a subscription were started in the Strathford-on-Avon. Sir George Grove is a kind hearted man, and his reasons for consenting to take the chair at the German Athenæum meeting can be readily appreciated. But it is greatly to be hoped that not a penny of English money will be subscribed to a fund for which the German nation would, I fancy, on reflection, hardly desire to seek British pecuniary aid.

We are somewhat astonished at these more caustic than generous remarks of our always so fair minded contemporary. We do not care to lay any particular stress on the fact that the Beethoven Haus could not be obtained, established as a Beethoven museum, and maintained in a style worthy the object for which it has been acquired for the sum of "£2,000 or £3,000;" nor do we want to emphasize the fact that Germany, when compared with England or the United States, is a rather poor country, and that the Germans have to work hard to maintain their standing army and therefore have but little money left for objects purely sentimental. What we want to recall to our contemporary's mind, however, is the fact that Beethoven belongs to the world and not to Germany alone; that his immortal works have given joy and will continue to give joy to Englishmen as well as to Americans to the end of all things, and why these two nations therefore should be debarred from contributing to the establishment and maintenance of the Beethoven Haus we fail to comprehend. In our estimation Sir George Grove has honored himself by "consenting to take the chair" on that very occasion with which the London "Figaro" is inclined to find fault.

THE Bayreuth Calendar for 1890, the sixth volume of this annual publication, has made its appearance, and the great care with which the Central Association of the Richard Wagner societies has edited this latest and most interesting volume is praiseworthy. Of particular value are the extracts published of Wagner's correspondence with Liszt, Heine, Uhlig and Fischer. At the end of the volume is an interesting table of statistics regarding the total performances of Wagner's works during the year from July 1, 1888, to July 1, 1889. For Germany and Aus-

tria-Hungary alone this table shows 967 performances, as against 791 performances during the same period in the previous year. Regarding single works the table shows the following numbers:

"Lohengrin".....	351 performances, as against 351 in 1887-8	
"Tannhäuser".....	186 "	165 "
"Die Walküre".....	117 "	71 "
"The Flying Dutchman".....	110 "	98 "
"Die Meistersinger".....	86 "	69 "
"Das Rheingold".....	50 "	24 "
"Tristan und Isolde".....	40 "	23 "
"Die Götterdämmerung".....	38 "	34 "
"Rienzi".....	35 "	28 "
"Siegfried".....	26 "	28 "
"Die Feen".....	28 "	None "

A regrettable omission in the calendar is the fact that the six "Lohengrin," three "Walküre" and fifteen "Meistersinger" performances which took place at the Brussels Monnaie Theatre are not mentioned.

SOME OF OUR PEDAGOGIC CONTEMPORARIES.

IN the last issue of the "Muse," a musical monthly, at least called "musical," we find the following interesting stuff, picked out haphazard. It was called

THE SECOND LESSON.

Teacher—To-day I will teach you another pretty song, and also teach you how to read music. How many fingers have you on each hand?

Student—Five.

Teacher—How many spaces between the fingers.

Student—Four.

Teacher—Right. Now, here is the musical blackboard. Which line is the lowest?

Student—The first, and its name is E; the second line is G; the third line is B; the fourth line is D; the fifth line is F. The spaces are f, a, c, e, and spell face. E, g, b, d, f. Every good bird does fly.

Teacher—On each of these lines and spaces we write our notes. The shape of the notes tells us their relative length. The notes in the first two measures—as we call them—are dollars, or whole notes; the third measure has half dollars, or half notes as they are called; the fourth measure contains quarters. How many quarters are in a half dollar? In a dollar? So it is in music.

The teacher always hears a child read the names of the notes before a child tries to play any piece. The legato touch is not as easy as the staccato touch, and we will not refer to it until the child can read pretty well. "One thing at a time" is the motto of successful teachers. Legato passages never repeat a note. The fingers of a child must be carefully watched—without offending the child, however. The nails must be trimmed and not be heard when the student strikes as near the nail as possible. The fingers are to be raised from the metacarpus and must be tensioned before they fall. When the fingers are in tension, the nail joint, middle joint and joint which joins the hand will be as one piece. The fingers are not to be tensioned when raised.

Is not this positively delightful? "Every good bird does fly" is simply superb as an ornithological means of fixing the lines in the memory of budding talent.

The delicate allusion to dollars, halves and quarters is supremely suited to some minds peculiarly indigenous to the American soil. Thus business and art are subtly blended.

Alas! many times is it so in music; the dollar often takes precedence of the artist, who generally has a difficulty in catching it. Be it said, however, with pardonable pride, the artist sometimes catches the dollar, but he does not cling to it for any lengthy period of time.

No, the "legato touch is not as easy as the staccato touch," but we do not see why "legato passages never repeat a note." That sounds very arbitrary. Yes, the nails ought to be trimmed, and let us remark *en passant* that the manicure is the deadly foe to pianists. He or she (the manicure) wishes to make the hand too ornamental for pianistic purposes. (You see we can also be practical and didactic). Seriously, however, this kindergarten style of music journalism is a thorn in the flesh. Are there, then, not enough elementary books of instruction without encumbering the columns of a journal that might be made useful to the student of music?

We almost expected after reading the above to see printed the old familiar jokes, "Now you know the lines and spaces and the keys, here is the 'Moonlight Sonata' of Beethoven, play it." "Every good bird does fly," here is Henselt's 'Si oiseau j'étais,' perform it like a nice little Fauntleroy of the keyboard."

There is too much nonsense like this in both our weekly and monthly contemporaries, Mr. Presser's "Etude," in Philadelphia, particularly sinning in this respect. In the exciting and funereal columns of that semi-moribund publication may be found heated dis-

cussions betwixt a gentleman from Ogden City and a man from Missouri regarding the proper fingering of the eleventh etude in Czerny's op. 761. Herrz and Hünter are keenly canvassed and Kuhlau is spoken of frequently as being the prince of sonata writers. Various inhuman technical contrivances are lauded to the skies, and a peculiarly painful and useless operation for severing the tendons of the ring finger is enthusiastically indorsed. For a trace of editorial opinion one looks in vain, and the editorial opinion of any paper is its life, its individuality. It is just that that makes the New York "Sun" the peer of all its contemporaries. Such sheets do not deserve the name of journalism; they are mere compilations, and as such should be avoided.

My Walking Stick.

A SCHERZO.

OTTO, my old friend Otto, gave it to me. He bought it while poking around in some of the antiquated back streets of Aix-la-Chapelle, otherwise known as Aachen, in Germany.

He brought it to me, if I remember rightly, one cold October Sunday morning, and I laughed, in fact the whole office laughed, at its grotesque carving and variety of odd faces. My friends of the sporting order envied me the possession of such a unique walking stick, and many a time, if it happened to be rainy, I was saluted with, "Hello, Jimmy; don't you miss your cane?" So you will see at once that it was a curiosity. I passionately love the piano. Nature has denied me the musical gift, but I study earnestly nevertheless. What Liszt the Great has so well denominated the *virtuoso* fever has seized me in its deadly embrace. There is, as any musician will readily tell you, no escape when once the disease has a firm grip of its victim. Reason as he may, it will never leave him; pursue what prosaic calling he may, it will haunt him to the end of his days. I knew all this, so I never studied. I fought, I wrestled, I groaned in spirit against the enemy, but to no avail. I sold my piano, only to rent another. I took up the xylophone, only to find myself hacking away a week later at the Chopin études. I stayed away from concerts, abhorred music talk, but gladly accepted a position in a piano wareroom, so as to be always near my favorite instrument.

There is nothing like this dreadful piano fever. It unsettled my habits, ruined my hands and disturbed my slumbers. So you see I am, I confess at once, a nervous impressionable temperament, but I endeavored to offset my pianistic mania by mingling with unmusical people, business men who talked shop until after midnight, and drank beer as an accompaniment.

In this circle I was tolerated and looked on as a rather eccentric, but, on the whole, entertaining young man. I always had the latest story, could outstep and outdrink the best of my comrades, and then—my walking stick. Oh, yes, I had started to speak of it, but that awful piano craze drives every other topic into the background.

My stick! How shall I describe it? The head was, I fancy, the horn of an elk, and was carved into numerous fantastic shapes. Ten faces appeared, the most weird being the largest, which bore a striking resemblance to De Wolf Hopper, the clever comedian. The others were too numerous to describe. I said ten; but one night after a liberal supply of absinthe I discovered another face, and won a bet about it from a perfect stranger (also absinthe). It was this other face that caused the trouble, but I anticipate.

I was in the habit daily of practicing several hours on the piano, and as I lived in a small hail bedroom my surroundings were necessarily cramped. Consequently my traps simply littered the room, and my stick I generally stood beside the piano, so that it would be always handy. One side of the stick was the most benevolent face one could well imagine, but the other was as malevolent as Lucifer after the fall, and many times my friends laughed at its expression, remarking, "I say, Jimmy, look at his mug; he's mad at something." This was not perfectly correct. The expression was not that of anger, but rather a fixed sneer—a chilling sneer—a sneer that was positively vocal with unbelief and hatred of all things that be. Women, who are so quick to form impressions, always shuddered when I gave them the stick to examine, saying, "Oh! what a horrid face! how can you carry such a monstrosity?"

Ah, me! Little did I know what was to come or I would have taken warning from those feminine intuitions and hurled Otto's present to perdition.

I don't know exactly how it all came about, but as I remember now (and it is a task, I assure you, sitting here writing in my dreary cell), one miserable afternoon in November I was earnestly studying Chopin's op. 20, his superb scherzo in B minor.

Now, let me say once for all that this is the greatest scherzo of the four that the poet-pianist of Poland has written, and therefore the least appreciated and the least heard. School girls by the million dabble in the limpid waters of

the second scherzo, and pianists, once in a long interval, play his last two scherzi, but the op. 20 with its drastic, ironical phrases, its curt but vigorous dramatic utterances, its heavenly middle part, "liquid moonlight," some frantic critic has called it, always was to me the gem of the grand quartet of Chopin's best efforts. Well, to be brief, I had studied that selfsame scherzo until my fingers ached and my neighbors in the adjoining rooms had rudely protested (generally singing "Where Did You Get That Hat" as an antidote to the bold surge of pain and passion that overflowed the bars of the scherzo). Somehow or other the work never seemed to progress much under my fingers. I had technic enough, even, as I fancied, expression, but after the first fifteen or twenty bars I always stuck, and then was forced to ramble through the piece, generally picking out the melodious bits and shunning the intricate passages. Now, my room was, as I have said before, extremely small, and on this particular afternoon I put my umbrella, on entering the room, beside the stick, and after a few minutes proceeded to settle myself down to study. I, however, first warmed my fingers by playing several times some wretched finger breaking exercises, and jumped boldly into the middle of the scherzo. I had not played ten bars when—crash, and my umbrella and stick fell on the floor. Being irritable I swore twice or more times, but being also deeply interested did not particularly heed the interruption. I again played madly at the terrible progressions that close the scherzo, and was on the topmost wave of sound, where that daring dissonance lifts one's soul with a wrench into the empyrean, and—bang came again, but this time from the floor.

"Damn," said I, and getting up kicked the stick and umbrella to the other side of the room, not a difficult task, by the way, and then—well then I sat down all in a tremble, for it suddenly burst on me, the stick and umbrella had moved of their own accord.

What followed is hard to describe. A cold sweat broke out all over me, and I remember stupidly staring at the floor while the piano still vibrated from my touch. I thought I knew perfectly well why the stick and umbrella first fell. Naturally enough the piano had jarred the pair, hence the tumble; but then the noise on the floor and the odd jumble of the two lying there together.

The stick had its long sardonic snout viciously buried in the folds of the umbrella, a handsome silk one, and there they lay; and I—well, I laughed aloud, and in a moment pulled myself together, and after glancing nervously around me I sat down to the instrument once more and recommenced the scherzo. This time there was no mistake, I heard a noise, a dull grinding noise, as if an auger was boring into marble; that is the only way in which I can describe the peculiar sound.

Fearing I would become paralyzed if I hesitated, I sprang at the pair on the floor and soon detaching the stick from the umbrella, the noise ceased instantly, appearing to die away in the street. Not sure that I might have been after all mistaken, I hastily raised the window, but only caught the tail end of a car vanishing from view. It may have been its noise after all that I heard, and a trifle reassured I went back to where I had left the stick, only to feel my courage ebb when I caught its sinister glance.

From that time forth I was afraid to be alone. I was even afraid of the horse cars. At night I could not sleep without dreaming of malicious faces leering at me or dragging me into frantic whirling dances, and I invariably awoke with a sick headache and an increased aversion to the stick.

At last I resolved to get rid of it, and going to a carpenter's shop I carelessly asked a man I found there to saw the head off, as I wished to refit it to a new and handsomer wood.

While the operation was going on I turned my back and looked out of the window, hardly daring to confess to myself that I feared to meet the numerous threatening eyes of the apparently infuriated heads.

Suddenly an oath, followed by a cry of pain, and with a nervous bound I reached the side of the carpenter, who fell fainting to the floor, his hand all bloody, while the stick fell apart from the head of the cane.

When we revived him he said a sudden jar of the floor had pushed the head of the stick up and his hand was consequently badly cut by the saw.

I said nothing, but giving the man some money I left the place in a stupor, but with the accursed carving in my pocket.

I tried no more that day to get rid of the obnoxious present, but when nightfall of the next day had come I sneaked in an extremely guilty manner to a pawnshop, or rather, to be proper, an exchange broker, and after having to wait in a line of dirty people my turn came, and I handed out for inspection an elaborately carved elk horn.

I closed my eyes as I did so, but opened them when a sneering voice asked me:

"Vell, vot you vant on it?"

"Anything," I said, faintly.

The man eyed me suspiciously and mentioned a ridiculously low sum, which I eagerly accepted. I quickly handed over the nuisance and took my money and left the shop.

I was so rejoiced at getting rid of the nightmare that I

noticed nothing about me, and boarded a car haphazard. After riding a half dozen blocks it occurred to me to ask where I was going. To my chagrin I discovered I was in the lower part of the city, and I jumped at once from the car.

I had hardly landed when I was seized from behind by two men, and though I struggled desperately I was pushed into a cab and rapidly driven off.

When I asked the meaning of the outrage I got a stern command to keep still. So I did, for I am naturally timid, and I saw the odds were against me.

The cab soon stopped, and I was unceremoniously bundled into a large, well lighted building, and in a moment was standing in the august presence of a police sergeant.

Then I knew I had been arrested.

"What's the charge?" I next heard.

"Suspected theft, sir," was the answer.

Fancy my surprise and horror when the pawnshop man appeared and testified that my actions in his establishment had been so suspiciously peculiar as to warrant him having me followed and arrested.

Unfortunately, I answered exactly the description of a notorious thief, and it took six hours of messenger service, endless letters and bother generally before I could be identified.

Finally, it was all satisfactorily cleared, but I noticed several of my friends looked at me queerly, and gave dubious smiles when I attempted to explain to them that I merely wanted to get rid of my stick.

"I say, old man, been drinking a trifle, eh?"

"A little off your base to-day, old chap."

That's all they said; they evidently looked on the whole affair from a different point of view, and seeing how futile it was to convince them, I thanked them and tramped home with my wretched elk head, for the man had insisted on my taking it back as a sort of apology to me.

From that time forth my life became a sort of waking dream. Alarmed at my depressed mental condition, some of my friends persuaded me to seek medical advice. I did so, and soon found myself closeted with Dr. Tom Williams, a specialist, to whom I confided all my fears, and, as I expected, was laughed at for my pains. "Let Chopin alone and come back to earth," he said, "and you will be well in a week. Stop your continual communing with Chopin. Chopin, why he is the cause of half the neurotic troubles among pianists. Study Czerny and Thalberg, my boy, and you will soon get over your morbidity. If you will persist in mooning around in company with a sick mind, you will end up in Bloomingdale, and all your friends will come to see you on Sunday afternoon on the green horse cars."

In this fashion did the healthy minded medical man just me out of my fears. When I complained of my nocturnal loneliness he advised matrimony, about which, I confess, I had secretly been thinking. He also begged me to give him the baleful stick, but this I stoutly refused to do.

The upshot of the visit to the doctor was that I practiced harder than ever (but not the scherzo), and began paying attention to a stout, young Hungarian pianist, of extremely healthy mentality and Maygynti by name.

I flattered her. I listened to her playing (a subtle form of flattery, but weakening). I got favorable notices of her playing in the "Yankee Bassoon," and even went so far as to intercede with Mr. Tretbar for her about a concert.

I began to feel better; my slumbers were not so broken, and the stick did not worry me so much, although at times I fancied I noticed a covert sneer on the eleventh face that disquieted me greatly.

But as Sara's concert was approaching (Sara was her Christian name, ahem!) I soon was absorbed in the preparations, and when I took my seat on the evening of the event (I also took a seat in the very first row of the hall) I was absolutely rid of my nervousness, and settled myself down to enjoy a long and varied program of piano music. I had my stick with me, but placed it at my side, leaning it at a safe angle against the adjoining seat.

All went well until the last number of the program, which, strangely enough, happened to be the scherzo in B minor, which Sara usually played very well. She dashed with feminine virility (see Webster's) into the work, and played with such genuine artistic fire that I lost all sense of my surroundings, and when she reached the *Schluss* and made a slight pause I involuntarily held my breath.

Crash! bang!

But not from the piano; my wretched nightmare of a walking stick was wriggling on the floor like a snake, and all the heads were grinning with ghoulish glee ("goulash glee," as a Hungarian afterward said).

The fair pianist was so startled that she lost her head, and the piece ended in ragged disorder.

Oh, my agony! She refused to speak to me, sending word through a friend that my malicious interruption was only too palpable. I wrote to her, waylaid her on the street, but to no avail; she treated me with Magyar, and I may also add Maygynti scorn.

In despair, I caught the "grippe" and lay ill for a month, but still clung with almost diabolical persistency to my ill fated walking stick.

But why prolong this sad tale?

The catastrophe came at last, and I will speedily describe it.

One cloudy, lowering day late in November, and late in the afternoon, I went to my room in an unusually low condition of spirits, and, opening the front door of the house with my pass key, mounted the one flight of stairs at the top of which was the door of my apartment.

Just as I got to the top of the stairs I heard music—listen—it was the scherzo, but played how?

A great master hand was manipulating the keyboard, and the rush of passion and pathos was literally overwhelming. I stood entranced. It sounded orchestral.

Who could it be?

Perhaps Joseffy, who sometimes came to see me and played often alone in his own exquisitely inimitable fashion. No—it was not Joseffy!

I grew pale; it was no human hand, and a cold chill swept over my thin, shivering soul as a demon orchestra played with clangorous power the finale with its cyclonic fury.

With a roar, a torrent of octaves brought me to the handle of the door, and then—a silence that was vocal.

It was too much—I rushed in and found—nobody!

Stay!

By the sinister afterglow of a fall afternoon I descried my stick—O hateful walking stick!—lying athwart the open keyboard, which seemed literally to smile.

"This, then," I cried aloud, "is too much! Too well I now know, thou demon, who tormentest me; too well I know the source of thy malignity! Thou art the astral soul of Jerome Hopkins, who ever hated me because I sneered at his A flat minor piano concerto!"

A heavy, dismayed fall announced the descent of the stick floorward, and then the air became strangulated and—

I have been very sick, and the learned men of medical science say I am never to be cured, as I have softening of the brain, so the prediction of Tom Williams is being fulfilled. My friends visit me Sunday afternoons and show me picture books, pretty piano catalogues, and I play sometimes with my nurse that I am a little dog, or else I drag around a little tin cow (my *moo cow*, I call it) for the greater part of the day. I have lucid intervals, during which I hate Chopin and piano playing, but read with passionate avidity the score of Nickel's symphonic poems.

They have told me, but alas too late, that the piano playing in my room was but a joke of Billy Tremaine's, of the Æolian Organ Company. He put one of his marvelous organs in my room, and, instead of my cane playing it, it was merely the organ, which is such a wonderful invention that it plays note for note and with every mark of expression the most difficult pieces of ancient and modern music literature. It is an extraordinary work of genius, and if I had only known it in time I wouldn't be where I am today, a victim to piano practices, for by the simplest manipulation the Æolian organ can be made to perform as if a virtuoso was at the keyboard.

But, alas, it is too late! too late!

I hope, however, that others who read this tale of woe will benefit by my misfortune and get an Æolian organ, and also eschew weird walking sticks and Chopin's scherzi.

J. G. HUNEKER.

HOME NEWS.

—Little Gussie Cottlow gave a piano recital January 18, at Rockford, Ill.

—Portland, Ore., has a musical prodigy, a blind boy named John Foley.

—Louis Ballenberg, the Cincinnati flutist and orchestral manager, was among the callers at THE MUSICAL COURIER office last week.

—Miss Carlotta Pinner sang with great success the "Shadow Song" from "Dinorah" at a concert given January 15 by the Harlem Männerchor.

—An informal piano recital was given last Saturday afternoon by August Hyllested before the pupils of the Chicago Musical College. Compositions by Chopin and the Bach-Tausig toccata and fugue were played.

—The Clifton Choral Club, of Staten Island, will give its first concert at the German Club rooms, in Stapleton, Monday evening. The club is made up of mixed voices and is under the leadership of Dr. Henry G. Hanchett.

—Mr. Edmund J. Myer will give his second ballad lecture recital at Hardman Hall this evening. His subject will be "Tone Color," illustrated vocally. He will have the assistance of several vocalists in songs, ballads and concerted music.

—The National Conservatory trio, consisting of Miss Adele Margulies, piano; Leopold Lichtenberg, violin, and Victor Herbert, cello, gave a concert at the Berkeley Lyceum, and though handicapped by the smallness of the hall and general gloominess of the surroundings, contrived to make a pleasant evening of music. Miss

Margulies, a pianist of finished technic, who is heard too seldom in public, gave a brilliant performance of the G minor tarantelle of Liszt, and with Mr. Lichtenberg the A minor sonata of Rubinstein. Mr. Lichtenberg played the Bach-Wilhelmj aria and a Wieniawski mazurka like the artist he is. His tone in the Bach number was beautiful and thoroughly musical. Mr. Lichtenberg is another artist who is heard too seldom in public. Of course Victor Herbert played his Popper, Davidoff and Schubert numbers well; he always does, although this genial and good looking artist looked like a picture with too small a frame, so ridiculously diminutive is the stage of the Berkeley Lyceum. The evening terminated with a very smooth performance of the Godard trio; Mr. Felix Jaeger accompanied.

—Miss Marie Geselschap played a very long and difficult program of piano music Monday night of last week at Chickering Hall. A prelude and fugue by Bach, the "Waldstein" sonata by Beethoven, Mendelssohn's "Variations Sérieuses," Schumann's fantasy in C and smaller pieces by Chopin, Brahms, Raff and Liszt demonstrated the fact that the concert giver has good fingers, memory, but attempts music beyond her powers. Her phrasing, too, is far from satisfactory, but her technic is excellent.

—Mr. John White gave a recital of his sacred compositions Tuesday evening of last week at the Church of the Ascension, and gave the following program:

"O Saving Victim".....Anthem in four parts
"Hear my Prayer".....Anthem in four parts
"Kyrie Eleison".....From Communion Service
"Nunc Dimittis," No. 3.....
For soprano solo and chorus.
Mrs. Charles H. Kloman, soprano.
"Gloria in Excelsis".....From Communion Service
"Thou that takest away".....
Quartet—Mrs. Letts, Miss Jeffers, Mr. Jeffery, Mr. Narberti.
"For Thou only art holy".....
"Et incarnatus est".....From Communion Service
Quartet—Miss Kate E. Hilke, Miss L. Jeffers, Mr. E. Arencibia, Mr. H. W. Roe.
"Agnus Dei".....From Communion Service
Soprano solo and chorus.
Miss Kate E. Hilke, soprano.
"Saviour, blessed Saviour".....In four parts
"O Saving Victim".....On a Gregorian melody
"Jesu, Word of God Incarnate".....In four parts
"Te Deum," No. 2 (MSS.).....
Soloists—Mrs. Kloman, Miss Jeffers, Mr. Dickson, Mr. Hamlet.

Mr. White had the assistance of a choir of fifty selected voices.

—A highly successful concert was given Tuesday evening of last week for the benefit of the German Hospital and Dispensary, under the auspices of the German Liederkranz and Arion societies. All the artists who participated acquitted themselves nobly. The following program was given:

"Jagdmorgen".....J. Rheinberger
German Liederkranz and Arion.
Violin Solo, Tarantelle.....Pablo Sarasate
Mr. Franz Wilczek.
"Wasserfahrt".....Mendelssohn
Jagdlied.....Ed. Kremer
Altniederländisches Ständchen.....
Arion.
Aria, "Samson and Delilah".....Saint-Saëns
Miss Emily Winant.
Volkslied, "Morgen muss ich fort von hier".....Arranged by Silcher
Arion and German Liederkranz.
Zwei Balladen.....Carl Loewe
"Auf Elbershöf".....
Mr. Heinrich Vogl.
"Vesper".....L. v. Beethoven
"Waldmorgen".....J. Rheinberger
German Liederkranz.
Piano Soli } Valse Gracieuse.....Delibes-Utassi
Rhapsodie Hongroise, No. 8.....Franz Liszt
Miss Etelka Utassi.
Volkslied, "In einem kühlen Grunde".....Arranged by Silcher
German Liederkranz and Arion.
Lied, "Der Kreuzzug".....Franz Schubert
Leporello's Aria from "Don Giovanni," "Madamina,
il catalogo è questo".....W. A. Mozart
Mr. Conrad Behrens.
"Mignon".....L. v. Beethoven
Lieder.....Rheinhold L. Herman
Miss Emily Winant.
"Am Fernen Strand".....Wilhelm Sturm
Arion and German Liederkranz.

THE NEW YORK REED CLUB

SECOND SEASON.

FLUTE, MR. F. RUCQUOY.
Late of Padeloup Concerts, Paris.
OBOE, MR. A. TREPTE.
Soloist of Thomas' Orchestra.
CLARINET, MR. J. SCHREURS.
Soloist of Thomas' Orchestra.
FRENCH HORN, MR. A. HACKEBARTH.
Soloist of Thomas' Orchestra.
BASSOON, MR. J. HELLEBERG.
Late of Adelina Patti's Concert Company,
AND
MISS VIRGINIA RIDER, PIANIST.

For engagements for the Club or any of its members, apply to
L. MELBOURNE, Manager, Chickering Hall.

PERSONALS.

S. M. VREDENBURG.—Our picture gallery this week contains a portrait of the well-known musical and dramatic manager, Mr. S. M. Vredenburg, who is at present so successfully conducting the tour of the Boston Quintet Club, Louis Blumenberg proprietor.

Mr. Vredenburg is a New York boy, and has been for six years at the head of various successful enterprises, dramatic and musical, although for the past three years connected solely with the Boston Quintet Club. He is popular in every sense of the word, and is full of grit and general "go."

In the parlance of the road Mr. Vredenburg is a "hustler," and always gets there.

SUBSTANTIAL RESULTS FOR MISS AUS DER OHE.—The receipts at two piano recitals given last week by Miss Aus der Ohe, at Steinert Hall, Boston, were \$890. This is substantial evidence of Miss Aus der Ohe's popularity among musical people in Boston.

ELSON IN SUNNY CLIMES.—Mr. Louis C. Elson, teacher, author, critic, traveler, correspondent, lecturer and gentleman, returned last week to Boston from a two weeks' trip to the South, during which he lectured on the "Genealogy of Music," "History of German Music," "History of English Song" and "The Scottish Folk Songs," at Cleveland, Cincinnati (four lectures); Oxford, Ohio; Greencastle, Ind.; Richmond, Ind.; Nashville (two lectures); New Orleans (four lectures). The success was overwhelming in all places, but particularly pronounced at New Orleans, where the audiences were enthusiastic to a degree both novel and unparalleled.

FRANZ RUMMEL COMING.—Franz Rummel made a successful tour through Scotland and England recently and is now playing in Belgium and Holland. The great pianist will probably be heard in this country during the season of 1890-1.

MORE CARREÑO SUCCESSES.—Teresa Carreño played at Amsterdam on the 2d inst. and scored such a sensational success that she was immediately re-engaged and appeared at a second concert there on the 9th inst. with like good results. We are all proud here of the "Piano Walküre."

GAYARRÉ REMINISCENCES.—The Madrid papers give some curious and painful details of the last moments of the great tenor Gayarré. It appears that for some days he was in great agony, and on the night of his death the doctors were compelled to administer inhalations of oxygen. He told them to give him more, and explained to the numerous friends assembled round his bed that he should soon be better, and that he would go to the Canary Isles, in which beautiful climate he would pass the winter. At midnight the situation became more grave, and the tenor, watching his weeping associates, said, "Perhaps I must die, but I await death with courage." At 2:30 in the morning he said, "We do not die like this on the stage. What opera will they sing this evening?" An hour and a half later he breathed his last. It is stated, moreover, by the eminent critic Mr. Peña, of the "Epoca," that during the past six months, after every representation on the stage, he was seized with a fever which lasted all night, and that on his last performance, when he had to leave the stage in the middle of the representation of Bizet's "Pearl Fishers," he said, on entering his dressing room, "It is finished; finished forever." The story (one of the many told after, but never before, the death of an eminent individual) is a pretty one, and, if true, it is not a little remarkable. Gayarré was extremely popular with all classes of Madrid for his generosity, not only to the whole of his family but also to impecunious outsiders. His last appearance was at a state concert before the court of Spain. Although Gayarré was possessed of the large fortune of upward of \$225,000, he lived in a humble inn in an obscure quarter of the Spanish capital. He was during his last hours frequently visited by the Spanish Queen, the Infanta and Mr. Castelar, as well as by troops of less eminent people. His body was embalmed, and by his own desire was buried in the Navarrese Valley, where he was born.

SIR CHARLES AND LADY HALLÉ TO GO TO AUSTRALIA.—The London "Figaro" announces that Sir Charles Hallé will sail for his Australian trip on April 4. It is not every veteran of over seventy years of age who would venture to risk the breaking of fresh ground by an appearance as a pianist in a country which at present knows him only by reputation. Everyone will, however, wish Sir Charles success. That Lady Hallé, the admitted chief of all our female violinists, will be warmly welcomed by the Australians there cannot be the smallest doubt. The two will, during less than four months, give no fewer than forty recitals in various cities in Australasia, and they will return in October for the commencement of the Manchester subscription concerts, and also for the Bristol Biennial Festival, for which Sir Charles Hallé's Manchester band will again be imported. The Hallés take with them to Australia two new grands specially manufactured by Messrs. Broadwood.

HANSLICK'S LATEST BOOK.—Prof. Dr. Edward Hanslick, of Vienna, has just published with the "Allgemeiner

Verein für Deutsche Literatur" his latest book entitled "Musikalisches und Literarisches," which forms the fifth part of his work on "Modern Opera." The book contains fourteen essays, and is written in that masterly literary style for which Hanslick is so favorably known, and which makes Hanslick the feuilletonist so vastly superior to Hanslick the critic.

MR. HEINRICH EXPLAINS.—Mr. Otto Heinrich, who, by the way, sailed to-day and not last week for Berlin, desires us to state that it was Xaver Scharwenka's trio which was so successfully performed before the Liszt Verein last month in Leipsic and not his (Mr. Heinrich's). Mr. Heinrich goes for three years with Scharwenka, his expenses being generously defrayed by Messrs. Behr Brothers.

LUCKY MAN.—Max Lube, the genial actor and singer, has signed another year's contract with the Aronsons, who are more than pleased with his work and have considerably advanced his salary.

SANTLEY TO VISIT US.—It is said to be likely that the celebrated English baritone Mr. Santley will visit China after his Australian engagement and return home via San Francisco and New York.

DEATH OF AN AMATEUR PIANIST.—Ex-Alderman George B. Sanford, of Newark, N. J., recently lost his talented daughter Jessie through influenza. The young lady was a fine amateur pianist and a pupil of Mrs. Minnie Richards.

BELLINI BACK.—Miss Laura Bellini left the Emma Juch Opera Company rather abruptly at Pittsburgh, Pa., and returned to New York instead of going on with the troupe to San Francisco. Anybody who has had much experience with Manager Locke's checks and drafts will readily understand Miss Bellini's reasons for returning.

EUGENE YSAYE.—The following is a translation from "L'Etoile Belge," of Brussels, dated December, 1889, about the great violin virtuoso Ysaye: "The most authoritative critics of Vienna, such as Dr. Hanslick, of the 'Neue Freie Presse,' Max Kalbeck, of the 'Presse,' &c., who usually are not very prodigal with praises, speak in their feuilletons with a real admiration of our fellow countryman, Eugene Ysaye, the excellent violinist, who at this moment is making an artistic journey through Austria and Italy. Dr. Hanslick declares that Ysaye is a virtuoso of the first rank, and of an eminently musical nature. He has a rather short tone, but more condensed than that of Sarasate, and withal of irrefragable clearness and beauty. Ysaye masters the technique of his instrument with absolute assurance and facility. In the recitative of the introduction of the Vieuxtemps concerto he conquered us by the accomplished plastic of his always calm and still expressive execution. During the whole interpretation of the piece Ysaye remained the same tasteful artist and musician in the whole acceptance of the term. He never exaggerates the time, his cantabile is never effeminate, his play is impassioned without falling into wildness. Vieuxtemps gives to the finale a certain humorous and graceful *jeu* which is wanting in his favorite pupil, Ysaye; but Vieuxtemps possessed a more impressionable temper, he was more radiant. Ysaye is more serious and more calm. Max Kalbeck does not praise him less; he renders homage to the nobility, to the amplitude and to the clearness of his tone, to his extraordinary technique and his *chant resenti*; to the art of his phrasing, and calls him 'this master of the violin, the Belgian Joachim.' In the résumé it is mentioned that our eminent countryman has been not less applauded in pieces in the style of Beethoven and Bach than in the études of Paganini. This journey definitely made the reputation of the Belgian master. Ysaye has jumped *plein pied* into a new manner. The era of groping in the dark is past, and, as we have just seen, the most severe judges bow before his mastery."

NEW HONORS FOR DR. ZIEGFELD.—Dr. Florence Ziegfeld, one of the shining lights in Chicago musical life, has been elected Colonel of the Second Regiment of that city in the place of Col. H. A. Wheeler, who has resigned. Dr. Ziegfeld at first refused the honor, but was prevailed upon to withdraw his opposition. Colonel Wheeler sent to Dr. Ziegfeld, immediately upon his election, a graceful letter expressing delight that the latter had consented to accept the position of colonel. "You are exactly what the regiment needs," says Colonel Wheeler to his successor, "and the only ingredient that it does need—i. e., new blood and new life in its commanding officer. The alliance is so clever from every standpoint that I am at a loss to know which is most to be congratulated, yourself, the Second Regiment or the Illinois National Guard. In fact, General Fitz-Simons is as fortunate as possible in having so loyal a friend as yourself as the head of the strongest battalion of his command. I am glad for you all, and congratulate you thoroughly and sincerely."

... The performances during the approaching season at the Teatro Bellini, Naples, will include two interesting revivals viz., Gluck's "Armida," and the opera "Roland," by Piccini, the rival of Gluck in the great contest of operatic principles which divided Paris society during a portion of last century. The projected revival at the Bellini of the above two works is due to the artistic spirit of the director, Baron La Capra.

Opera in German.

IT is a significant sign of the times, and speaks volumes for the advanced stage of musical culture in this city, when we are able to state that the absolutely most successful performances that have this season and so far been given at the Metropolitan Opera House were the three representations of Wagner's "Tristan und Isolde," which took place on Wednesday evening and Saturday afternoon of last week, and on Monday evening of this week, and all three of which were given before sold out houses and most enthusiastic audiences. The curtain had to be rung up from six to eight times after each act, and the artists, including Anton Seidl, who conducted with wonted mastery and even more than his usual fire and verve, had to bow their thanks to as many recalls.

As we have repeatedly said, the pregnancy of the thematic ideas and artistic conceptions displayed by Wagner in "Tristan und Isolde" and "Die Meistersinger" will ever make these two works rank as his *chef d'œuvres*, as they are the climax and a perfect combination of his powers as a musical inventor, a musician in the abstract sense of the word, and a poet. Of the two works "Tristan" is the more passionate and more soul stirring, combining as it does a drama of almost Shakespearian power and worth with the most spontaneous, noble and most inspired of Wagner's musical creations.

The work, therefore, will always be sure of an artistic success, if only fairly well performed, and it cannot be wondered at that with such a fine representation as "Tristan" is now being given at the Metropolitan Opera House the result is as above described.

Lilli Lehmann, whose portrayal of "Isolde" is equaled only by Rosa Sucher's impersonation of that heroine, is this season surpassing herself. She is outshining all her surroundings, and a more beautiful "Isolde" has never been seen on any stage.

Of Vogl's "Tristan" we can only repeat what we wrote when we heard him in the same part at Bayreuth last summer:

Vogl as "Tristan" cannot compare with Niemann's impersonation of the same part from a dramatic point of view. He has, however, considerable more voice left and a more youthful appearance than the once ideal and almost only "Tristan." However, we prefer the *beaux rôles* of the great Niemann to the somewhat affected display Vogl makes of his abilities. He sings carefully and guardedly, and always saves his voice for the final effect. Thus, in the first act he merely "indicated;" in the grand love scene in the second act he sang with full voice and power only in the beautiful duo, "O sink hernieder Nacht der Liebe," and in the triple dying scene of the third act he saved himself up to the dramatic moment of the arrival of "Isolde's" ship. Such as he gives it, however, his "Tristan," a more difficult tenor part than which has never yet been written, is a highly respectable and creditable performance, and one that gives us the right to congratulate ourselves on the fact that so eminent a singer and artist is engaged for the season of opera in German at the Metropolitan Opera House.

The impression Vogl created here is even better than that he made at Bayreuth, for his voice is or sounds somewhat fresher, and his acting and general bearing seem to have gained in nobility and picturesqueness.

Behrens was a great improvement on Robinson's "Kurenal" of previous seasons, while the same cannot be said of Miss Meisslinger's "Brangäne" when compared with Marianne Brandt's by no means model representation of that part. Miss Meisslinger's voice lacks color and character, and histrionically she is also far behind her predecessor's abilities.

Mittelhauser's "Melot" is entirely innocuous, but Paul Kalisch gave the tailor's song in the first and the shepherd's little episode in the third act in a very pleasing manner.

The orchestra performed their most important and most difficult share in the performance in a highly commendable and most satisfactory style.

On Friday night "Aida" was repeated, also before a good sized house. The cast was the same as in previous performances, with the exception of the title rôle, which was taken by Miss Koschowska in place of Lilli Lehmann, not, however, to the advantage of the representation.

To-night "The Queen of Sheba" will be repeated, while on Friday night Nessler's popular opera, "Der Trompeter von Säckingen," will be given for the first time this season, with Reichmann in the title rôle, and at the Saturday matinée "The Barber of Bagdad" with the "Puppenfee" ballet will be repeated.

Mr. Lombard Writes.

UTICA, January 18, 1890.

Editors Musical Courier:

DEAR SIRS—We would respectfully call your attention to this opportunity for the poor but gifted youth of Central New York. The next semi-annual competition for a \$100 tuition certificate will be held at 3 P. M. on the 1st of March at the Utica (N. Y.) Conservatory of Music. Competitors must be below the age of sixteen years, able to read music and play an instrument or sing.

Names of competitors must be received before the 15th of February.

Very respectfully,

LOUIS LOMBARD.

... It is remarkable, as showing that the Italians are advancing in their affection for Wagner's music, that "Lohengrin" opened the carnival season this year in no fewer than seven opera houses of Italy.

Concert by the Chicago Musical College String Quartet.

ONE of the most enjoyable concerts of the musical season in Chicago was that given by the Chicago Musical College String Quartet on Tuesday evening, January 21. As on the occasion of the quartet's first concert of the season, Kimball Hall was crowded to its utmost capacity and a large number of persons were turned away, unable to obtain standing room. This quartet, under the direction of Mr. S. E. Jacobsohn, has been doing admirable work and it now practically has the Chicago field to itself, as far as this kind of music is concerned. The program offered on Tuesday evening was of unusual interest and attractiveness.

One of the principal numbers was the quartet, op. 7, by the pianist Eugen d'Albert. This work was recently produced in New York and received with favor. It created a favorable impression in Chicago, and was very finely played by Mr. Jacobsohn and his confrères. It is a work of originality and power. Another work of importance, a gem of chamber music which should be more frequently heard, was Schöber's beautiful quartet, op. 45. This also was given a rendition remarkable for its precision as well as the finer qualities of shading and expression. In addition to the ensemble numbers, Mr. August Hyllested contributed several piano solos displaying the qualities which have placed him among the foremost of Chicago pianists. Mr. L. A. Phelps, the present head of the vocal department of the college, furnished the vocal elements of the program. The concert was a success in every respect.

Sound Phenomena.

BY SHERWOOD VINING.

WHILE nature gives sounds, the production of musical tones is an art; therefore, in order to obtain tones which can be regulated through all the degrees of pitch represented by the musical scale, the construction of artificial and ingeniously constructed instruments is necessary. Instruments are of three classes—string instruments, wind instruments and instruments of percussion.

Any sonorous or sound producing body set in motion produces a sound which has definite pitch and is perceptible to the ear, when the motions are repeated regularly in the same interval of time and when the shocks are rapid enough to link themselves into a continuous sound, provided also that the shocks are sharp and sudden enough to shake the air sufficiently to be heard. The term sound is synonymous with motion; the motions or vibrations of a sonorous body, causing motions in the air and within the ear, cause the sensation called sound. The word is from the Latin *sonus*, "to stretch, to reach, to beat," and designates anything that can be heard, whether produced by regular or irregular vibrations either simple or too complex for a definite pitch to be recognizable. The term tone has a more limited meaning; it is derived from the Latin *tonus*, and implies a musical sound produced by regular vibrations and having therefore definite pitch, thus absolute pitch.

Pitch depends upon the rapidity of vibrations, and ranges through all the intermediate degrees from the lowest to the highest tone that is perceptible to the human ear.

In the piano the tones are produced by percussion. Stretched strings are fastened at one end and wound around pegs at the other. These strings are regularly graded in length, thickness and tension, producing tones which rise in pitch a half step from the lowest to the highest tone. The heavier and longer the string the slower the vibration and the lower the pitch; and the slighter and shorter the string the quicker the vibration, and consequently the higher the pitch; also the greater the tension the higher the pitch and conversely. Felt covered hammers connected with the key levers rise when the keys fall and strike the strings, causing them to vibrate. The sound board over which the strings are stretched reinforce the tones thus produced.

Two and sometimes three strings of the same length, thickness and tension are tuned in unison to produce each tone of the piano, with the exception of the lower bass tones. When the unison is not perfect, beats or alternate sound and silence, caused by interference of vibration, are heard and the tone rendered harsh. This effect is as distressing to the ear as the fluctuating light and shadow seen in passing a fence of narrow slats is to the eye.

The conceptions of most pupils upon the subject of the production of tones from the piano are generally most original and extraordinary. By giving some attention to the tuning and construction of his instrument, the pupil gains much practical and useful knowledge of acoustics, of harmony, of the proper treatment of the instrument and the principles of touch and execution, and becomes more critical and intelligent in his judgment of tone quality in instruments.

The causes for stringed instruments getting out of tune are the stretching of the strings and atmospheric changes, which affect the strings and cause the wood into which the pegs are set to expand and contract, thus loosening the pegs. By turning the pegs with a tuning hammer and thus adjusting the length of the strings the correct pitch can be

obtained. Beats heard in any interval out of tune are a practical guide in tuning.

Since all keyed and wind instruments have fixed tones, which rise and fall in pitch by intervals not smaller than half steps, the intermediate degrees of pitch cannot be obtained; therefore it is impossible to tune all the scales perfectly. It would require seventy-two keys in an octave to preserve the ratios of the scale intervals perfectly through all the scales. The difference of pitch between any two tones always has a definite ratio, called relative pitches; thus in the perfect octave the ratio is 2:1, that is, the higher tone vibrates twice while the lower vibrates once.

There are only twelve different tones in an octave, while by chromatic change which gives five modifications of each tone, as D, D flat, D double flat, D sharp, D double sharp, thirty-five tones can be represented in an octave. Since, however, three tones properly having slightly different pitch are necessarily represented by one tone—thus, C sharp, D flat, B double sharp—the thirty-five tones are in reality reduced to twelve tones. The perfect octave is of necessity retained, but in order to obtain it and tune all keys equally the other intervals must lose something in mathematical correctness; this inaccuracy is called the wolf and is so equally distributed that it is scarcely perceptible. The intervals are thus adjusted or tempered, and this system of tuning is called equal temperament. It was introduced by Sebastian Bach in 1700. It is said that Bach composed his forty-eight preludes and fugues, containing two in every major and minor key, to illustrate the practicability of this system of tuning.

It is owing to the complex vibrations of a tone, which are divisible into component parts called overtones or harmonics, that the variations of tone quality are due. Tones, being composed of several set of vibrations proportional to each other, are therefore "a union of tones;" since every vibrating body vibrates as to its whole length and in divisions also.

The halves of a sounding body vibrating produce the octave, the thirds vibrating produce the fifth, the fourths the double octaves and so on. These resultant tones of a fundamental tone form a chord called the "chord of nature." High tones whose vibrations are rapid and cease quickly have but one perceptible rate of vibration and are therefore called simple tones and are not so brilliant in tone quality. Low tones having several perceptible rates of vibration are called compound tones. Strictly speaking, however, all tones are compound. "As the rays of light are the result of the combination of seven primary colors, which can be separated by the prismatic glass, so musical sounds are themselves combinations of other sounds which are not the same, but yet unite so as to form one whole in their effect."

Musical Notes.

—D'Albert and Sarasate play in Chicago this week.

—The first concert of the Waterbury Harmonic Society took place, January 21, in Waterbury, Conn.

—Miss Caroline Schneider, one of the best liked teachers and accompanists of the city of Chicago, died at her home on Sunday, the 19th inst.

—R. E. Johnston, the manager of the Levy Concert Company, is at present in Brooklyn, having been summoned thither by the sudden illness of his mother. The Levy season has been very successful so far.

—A ladies' glee club has been formed in Baltimore under Mr. W. Edward Heimendahl's direction. The subject is the cultivation of part songs for female voices. The club starts in with a membership of fifty and will hold their first rehearsal on February 1.

—Miss Adele Aus der Ohe has played a number of recitals in Boston, Providence and Portland, and will this week start on an extended trip. She will play in Elmira, Toronto, Buffalo, Pittsburgh, Nashville, St. Paul, Richmond, Detroit, St. Louis, Cincinnati and Chicago. The tour will be under the management of Mr. Henry Wolfsohn.

—The many friends of Mrs. Adèle Lacis Baldwin will be pleased to learn that she has been engaged as contralto from May 1 next by All Souls (Anthony Memorial) Church, Madison-ave. and Sixty-sixth-st., R. Heber Newton rector. We congratulate the congregation upon this new acquisition.

—Miss Jennie Dutton will sing in Chicago to-day, to-morrow, and on the 31st, also on February 1 and 2. Two of these engagements are with the Apollo Club, to sing "St. Paul" and "Judas Maccabeus," in the new Auditorium. On February 5 Miss Dutton will sing at the Baltimore Orchestral Club concert, and is likely to sing at the Cincinnati May Festival.

—A crowded house applauded talented Otto Hegner's efforts last Sunday evening at Steinway Hall. He played the E flat polonaise by Chopin and a group of smaller pieces by Paderewski, Godard, and his own toccata and Chopin's D flat valse and a gavot of his own for encore. He also gave a dashing performance of the Valse Caprice of Rubinstein, taking all the skips with ease and accuracy. The Liszt etude (Gnomenaergen) showed the lad's control of color and delicacy of technic. Franz Wilczek, who possesses unexceptionable violin talent, played compo-

sitions by Vieuxtemps and Sarasate excellently, but was hampered by his accompaniments. Miss Sophie Traubmann won much applause by her singing of a Saint-Saëns aria. Mr. Schotte played the organ.

—Mr. Nahan Franko, encouraged by his former success, has completed arrangements to give another series of popular Sunday night concerts at the Broadway Theatre, commencing February 2. At the first concert he will have the assistance of Julius Perotti, tenor, and other popular artists, together with an orchestra of fifty. Miss Veling, Conrad Ansorge and Mrs. Thoms will be the pianists at these concerts and will use the Behr grand piano.

—At the request of many music lovers and subscribers to the last two seasons' series of classical afternoon concerts Mr. Frank Van der Stucken has decided to give another series of these entertainments at Chickering Hall on Tuesday, February 18; Thursday, March 13, and Tuesday, April 8, under the management of Mr. J. H. Alpuente.

—"The Gondoliers," at the New Park Theatre, will have a shaking up this week through the arrival of D'Oyley Carte from the other side. In spite of all that has been said against the company now presenting it, the attendance has suffered but little. The general curiosity to hear Gilbert and Sullivan's latest work is too great for incompetency to hurt the sale of tickets to any extent.

—The Symphony Society of New York will give its fourth public rehearsal and concert this season at the Metropolitan Opera House on Friday afternoon and Saturday evening respectively of this week. The program for both affairs is as follows: Symphony in G minor, Mozart; air, "Sweet Bird," from "L'Allegro ed Il Penseroso," Handel; fugue in A minor, Bach; Liebeslieder Waltz, Brahms, arranged by Hellmesberger; vocal aria; Symphony No. 4, Tchaikowsky. Clementine de Vere will be the soloist.

—The tuneful "Brigands" is sung and acted every night at the Casino before audiences as large as they are enthusiastic. Offenbach's score, supplemented by Kerker's music, has proved immensely attractive. When "The Brigands" shows that its popularity is on the wane, which is not likely to occur for some time to come, another Offenbachian operetta will be presented for popular favor: "La Grande Duchesse" is now in course of preparation. In the title rôle Miss Lillian Russell should have a part exactly suited to her musical and histrionic abilities.

—After a successful trip of a few years' duration, through California, Mexico and the Sandwich Islands, Mr. Farini, who has been a prominent vocal teacher in Boston and New York, has returned to this city, where he intends to make his permanent home. He has brought with him some fine voices, of whom we may mention Miss Bernice Holmes, contralto; Misses Ida E. Mattman and Blanche Dorland, sopranos; Mr. W. Waddingham, tenor; Mr. W. Watson, tenor, and several others who have already made successful appearances in concerts and grand opera, and will finish their education under Mr. Farini's personal supervision.

—At New Haven, Conn., the Yale corporation voted last week to establish with funds now in hand a professorship of music at Yale, to be called the Battell professorship, in recognition of the generous efforts of the Battell family for that purpose, and to appoint Dr. Gustav J. Stoeckel, for many years past the instructor of music in this college, to the chair.

The corporation also considered the plans for a department of music, and are prepared to take decisive action with reference thereto whenever sufficient funds have been provided for this purpose. Such funds amount at present to not less than \$300,000.

—Miss Neally Stevens received a most flattering reception at her recent concert, January 24, in Bumstead Hall, Boston. Miss Stevens played the following program:

Gavot, in G minor.....	Bach
Fantasia in D minor.....	Mozart
Sonata, op. 31, No. 3.....	Beethoven
Aria.....	Pergolesi
Bourrée antique.....	Seeböck
Caprice espagnol.....	Moszkowski
March and Allegro.....	Weber-Bülow
Gondellied.....	Mendelssohn
Étude and Waltz.....	Chopin
Romanze.....	Tchaikowski
Hexentanz.....	Macdowell
Liebestraum.....	Liszt
Transcription.....	Liszt

—The program of last Sunday night's Thomas concert at the Lenox Lyceum, played to a large audience, was as follows:

Festival Overture.....	Lassen
March Movement from "Lenore Symphony".....	Raff
Prayer from "Rienzi" (Trombone Solo).....	Wagner
Mr. Ewald Stolz.....	
American Fantasia.....	Victor Herbert
Overture, "Merry Wives of Windsor".....	Niccolai
Aria, "Non mi dir," "Don Giovanni".....	Mozart
Mrs. Blanche Stone Barton.....	
Symphonic Poem, "Danse Macabre".....	Saint-Saëns
Marche et Cortège, "Reine de Saba".....	Gounod
Aria, "Bel raggio," "Semiramide".....	Rossini
Mrs. Blanche Stone Barton.....	
Serenade for flute and horn.....	Ti'li
Messrs. Oesterle and Hackebarth.....	
Waltz, "Thousand and One Nights".....	Johann Strauss
Conductors, Theodore Thomas and Victor Herbert.....	

The Virgil Practice Clavier.

PITTSBURGH, January 3, 1890.

Editors Musical Courier:

Sirs—Will you please give a more exact description of Mr. Virgil's Practice Clavier? Is it anything like a piano? Is it large? What do they cost? What is the price of his book? You will much oblige an appreciative reader by replying in THE MUSICAL COURIER.

Respectfully,

ALICE MARIE TOWER,
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The Practice Clavier is an instrument for piano practice. It looks something like an old-fashioned harpsichord or spinet. It has a keyboard of 7 octaves, exactly like a piano keyboard. The touch is like that of a piano, with the exception that any weight of touch from 2 to 20 ounces may be used at the will of the player, thus affording a grand means for gaining strength and endurance, as well as delicacy of touch. The instrument may be used as a dumb keyboard, but most people prefer to make use of the clicks—either the down click or the up click, or both. For learning the various qualities of touch the double clicks should be used. The Clavier is used by many of our best teachers here. There are two styles, 5 octave and 7 octave, and the prices range from \$44 to \$65. We believe that some conditional discounts are allowed from list prices. Full particulars can be obtained by addressing the Virgil Practice Clavier Company, 12 East Seventeenth-st., New York.

The price of Virgil's Foundation Exercises is \$1.50 each book (two books). No doubt the usual professional and trade discounts are given. This paper has reviewed the book favorably.—EDITORS MUSICAL COURIER.

FOREIGN NOTES.

....From Weimar we learn that Berlioz's "Benvenuto Cellini," which was revived recently through Court Conductor Dr. Edward Lassen, was warmly received.

....Paladilhe's opera "La Patrie" scored a success at its recent first production at Hamburg. The third and fourth acts, both highly dramatic, evoked the most enthu-

siasm. The principal artists concerned in the performance were: Mrs. Klafsky and Messrs. Ritter, Gritzinger and Wiegand.

....At the Municipal Theatre at Sant Jago de Chile Wagner's "Lohengrin" made a great hit at its recent first production there, despite a rather poor performance by an Italian troupe.

....The Berlin Royal Opera House recently acquired from A. Fürstner, the publisher, the material of the Paris version of "Tannhäuser," in which it is shortly to be given there for the first time.

....Victor Wilder has just finished his French translation of "Das Rheingold," which will shortly appear at Paris. Excerpts from the same work are now being given at the Lamoureux concerts with great public acclamation.

....A curious decision is that of the committee on public examinations of the Paris Conservatoire, by which they decree that henceforth the vocal and operatic classes shall study only classical or such modern works as have been publicly produced at least ten years.

A Communication on Suspension.

BALTIMORE, January 28, 1890.

Editors Musical Courier:

IF you have not closed the columns of your paper against discussions on suspended and suspending tones, I would like, with your permission, to say a few words on the subject. At the outset, however, I disclaim any intention of taking sides with any of the contending parties. I only wish to give a different view of the same subject. To the point: In progressing from one harmony to another, it is not necessary that all the parts (voices) should move at the same time; a part or parts may linger behind, as it were, and proceed to the new harmony after the other parts have done so.

This is effected by simply prolonging a tone beyond the duration of the other chord tones, i. e., suspending or arresting the motion or progress of a part or voice for a moment,

and then proceed to complete the harmony to which the other chord tones have progressed. We may, therefore, speak of the prolongation of a tone causing a suspension of the progress of a part and of the completion of a chord, otherwise called resolution. A suspended tone is really one that has ceased to sound; hence a suspending tone is a non entity. Yours very truly,

HENRY SCHWING.

Music in Baltimore.

BALTIMORE, January 27, 1890.

THE Boston Symphony Orchestra gave its second concert here on Thursday at the Lyceum. Goldmark's "Sakuntala" overture; Brahms' violin concerto, op. 77, played by Franz Kneisel; the introduction to "Tristan und Isolde," and Schumann's D minor symphony constituted the program. Mr. Nikisch has already become a "favorite" with the musical people here; at least, that's the way some of our critics put it.

We doubt if the Boston Symphony Orchestra ever gave a better performance in this city than the concert of last Thursday. Certain it is that Mr. Nikisch is one of the most accomplished conductors that have appeared in this city at present.

Yesterday the third chamber concert of the Faelten Music School took place at the Academy of Music, the Kneisel Quartet playing the following program:

String quartet, C major, op. 59. No. 3. Beethoven
Sonata for piano and violoncello, A minor, op. 36. Grieg
Trio for piano, violin and horn, E flat major, op. 40. Brahms

The piano part was played intelligently and poetically by Mrs. Reinhold Faelten and Xavier Reiter, of the Boston Symphony Orchestra, played the horn like an artist.

Miss Helen Livingstone sang beautifully at a concert of the Equitable League a few nights ago.

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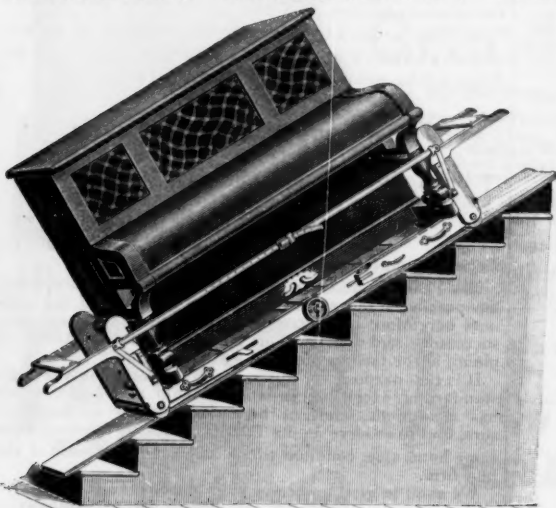
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The Musical Courier.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JANUARY 29, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

IT is not at all improbable that the Whitney & Holmes Organ Company, of Quincy, Ill., who also do a large piano business, will remove their whole plant to Kansas City.

THE paper that makes the statement that pianos cannot be bought at retail from Wm. E. Wheelock & Co. on the installment plan at less than a \$25 first cash payment must look upon the retail piano people of New York as fools. Wheelock's have a very large Brooklyn capital behind them and sell pianos, like Horace Waters & Co. do, at any price and on payments from \$8 per month up—and it pays them, too!

WE can hardly credit the reports current in the trade to the effect that the Chicago Cottage Organ Company have asked the manufacturers holding their notes to renew the same. We should be exceedingly grieved if this condition of affairs existed, as the effect of the ultimate outcome of such a condition is too well known to the trade from previous experiences with such firms as Pelton, Pomeroy & Cross, Newell & Co., Haines-Whitney Company, Colby, Duncan & Co., Cross & Day and Petersen & Blaikie.

ALTHOUGH we are compelled this week to add four pages to the regular size of THE MUSICAL COURIER we are also compelled to give up this extra space to actual news and live matter, and are therefore unable to give our usual article entitled "Scissors and Pot." We would, however, remind our readers that there were no less than 43 news items, which originally appeared in our columns on January 22 and previous numbers, copied without credit in the most esteemed of all of our contemporaries, the "American Musician" (?). But everybody knows it!

LATEST news in the Lindeman imbroglio is to the effect that Messrs. Jacobs Brothers have purchased the interest in the defunct concern owned by Mrs. B. S. Luddington and have leased the former factory from Mr. C. J. Heppe, to whom the lease was transferred, for the purpose of continuing the business. So far as we can learn, Mr. Lindeman has up to date sold his name and the good will of the busi-

ness to no less than three separate parties. We presume that he knows that the transfer of an individual name or of an individual firm name has no legal sanction in the State of New York, and what surprises us is that the purchasers of it didn't know it.

THE fire that occurred at the piano factory of Ernest Gabler & Brother on Sunday morning damaged the stock and building to the extent of about \$20,000; insured. It broke out in the varnish room of the old factory, and will not interrupt work, for all the varnish hands who worked on the floor of the old factory which was damaged will start in to work in the new factory building this morning.

The fire last Thursday night in the Bristol Block, Boston, came near proving disastrous to the Guild Piano Company and Messrs. Cole & Woodberry, pipe organ makers. The stock of the latter was damaged; insured.

THE dealers and importers of violins of high grade and of the renowned masters should go to headquarters to complain about the undervaluation of such instruments coming into this market instead of complaining to us. Let them make formal complaints before the Custom House officials and the false invoices and perjured affidavits they refer to will soon be investigated. We shall have nothing to do with it, for if we should mention the names of the parties accused, they would simply pay a \$10 bill to one of the so-called music papers, get a long puff and so much glorification. That would signify \$10 given to one of our esteemed contemporaries through us, something we do not propose to assist in doing.

IN several cities of the United States competition among piano and organ dealers seems to be particularly strong and, to an outsider, particularly amusing; but Pittsburgh, Pa., bears the palm for the fulsome-ness of self praise which individual firms there present to the readers of their public prints. There does not appear to be so great an effort to create in the public mind the impression that every other dealer save the one whose advertisement is offered is a liar and a fraud, &c., as is the case in Cleveland, for instance, but each firm urges upon the reader the plea that they are not only the oldest but the most reliable and honest concern in the Iron City. In the thick of the fight there they probably do not calculate or realize how peculiar these plaintive self protestations of honesty strike a casual reader, and it seems to us that it would be much more businesslike and more dignified, and would serve the legitimate purposes of advertising much better, if the same amount of labor and money were spent upon reading notices concerning the articles which they present, instead of upon this idle, and sometimes comical, self adulation.

TALKING with a well-known manufacturer the other day about the wisdom of consigning goods he said: "After an experience of some 30 years in the business I find that consigning goods doesn't pay. Our firm now consigns absolutely nothing, except an occasional fancy cased upright to a large dealer, and then we send it to him for only a limited time under the conditions that if at the expiration of the time limit he has not sold it he must return it to us in good condition and pay the freights and expenses both ways. There was a time when we worked all the smaller towns of New York and Pennsylvania on the consignment system, and we thought that we were doing a big business. And so we were—on paper. I am well within the limit when I say that six out of ten of every consignment account that I have had knowledge of has represented a loss, or at the best no actual profit, which in business is the same thing. If a man is not in a financial condition to buy his goods outright on reasonable time, or for cash, then no one should sell or consign to him. The ideas of forcing a sale on a dealer, or of helping him

along by furnishing him with the capital to do business, in the shape of consigned goods, are both wrong, and after one has been at it as long as I have he learns to know this, and generally learns it as I have, by hard and bitter experiences."

IMPUDENCE and ignorance are copartners. When you find a very ignorant, tricky, uncanny and generally disreputable individual you will, nine in ten cases, find him an impudent, swollen headed brute. We are reminded of these generalizations by a trial that took place some time ago in Paterson, N. J., where a Mr. St. Lawrence, a counsel for Hester Swick, failed to appear for her in a suit against a Mr. John J. Looschen in trover and conversion to recover a lot of piano covers. In place of her lawyer, her son, John J. Swick, "argued" the case and, very naturally, lost it. How could it be otherwise? The fellow cannot speak nor write a language, and yet has the impudence to attempt to "argue" a case in a court. This is a wonderful world we are in!

ARIEN AND ARION STENCIL.

JACKSONVILLE, Ill., January 22, 1890.

Editors Musical Courier:

There is a firm here handling the "Arien" piano. Can you, in the next issue of THE MUSICAL COURIER, give some needed information regarding this recent addition to the "Arion" family of pianos.

Yours, &c.,

INQUIRER.

ARIEN and Arion are both, or either, or eyther, stencil frauds. There is no such piano factory as the Arien or Arion, and no such firm. Quense-continly any piano with eyther of these names upon it is a low grade box not worthy of house room in a decent domestic or imported establishment. If a lady or gentleman insists upon having such a piano they can easily get one from the factory here for from \$25 to \$100 less than any dealer can possibly take for it. The warranty on a stencil piano has no value, as the manufacturer of the same cannot be traced. If the piano goes to pieces the manufacturer, if he could be traced, would deny that he made it, as his name is not on the piano. Stencil pianos are frequently made so because it is intended that the warranty should be practically useless. Don't touch a stencil piano.

Charles Stier.

CHARLES STIER, for many years head regulator and foreman at Steinway Hall, died suddenly of heart failure in Brooklyn on Sunday, where he had been on a visit, in the presence of his wife and daughter, while the three were waiting for a car on Lafayette-ave. Apparently in the best of health, while pleasantly chatting he suddenly fell over without uttering another word. Mr. Stier was not yet 44 years old. He leaves his wife and 12 year old daughter well provided for, having judiciously invested his savings in a house in the city of New York, and leaving some ready means besides.

Mr. Stier enjoyed the confidence and respect of his employers and fellow workmen to a very high degree, and his death will be mourned by a large circle of friends.

The Pease Piano Company.

THE following notice has just been issued:

OFFICE OF THE PEASE PIANO COMPANY, MANUFACTURERS OF UPRIGHT PIANOS, Nos. 316-322 W. Forty-third-st., NEW YORK, January, 1890.

Editors Musical Courier:

The Pease Piano Company begs leave to announce that it has purchased the stock in trade and good will of the business heretofore conducted by C. D. Pease & Co., and their successors, and will continue the manufacture and sale of pianos at the factory occupied by that concern.

It is the purpose of this company to maintain the high standard of excellence in workmanship and finish which has always characterized the pianos made by its predecessors, and to observe in its relations with its customers the same honorable conduct which marked the course of the late firm.

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Containing the following Patented Improvements:
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREHOUSES:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments; and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT
PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED! AGENTS PROTECTED! BUSINESS ACTIVE!

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

FISCHER
ESTD 1840
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

110 Fifth Avenue, corner 16th Street, New York.



79,000

NOW IN USE.

THE TRADE LOUNGER.

THE condition of music trade journalism in this country is best illustrated by an event that recently transpired which is in its application a lesson of unusual importance, if the trade understands how to benefit from it. The Boston Piano Company, owned by E. Wilson & Co., of Boston, recently issued the following card to the trade through the music trade papers:

This is to notify the trade that on and after January 1 Mr. Geo. W. Carter is no longer in our employ; therefore he will have no authority from us to collect any bills or sign any receipts, or transact business of any kind for us. We have secured the services of H. M. Litchfield, who has been in the employ of the Hallet & Davis Company, of our city, for over 40 years; he is a man of large experience, a thorough mechanic and well known to the trade. With such a man we shall be enabled to produce a still finer piano than the past.

(Signed) BOSTON PIANO COMPANY.

This was the substance of the note which was issued as a business document to inform the trade of a change and to avoid mistakes and errors. It was the duty of every trade paper to which this notice was submitted to publish it.

Not one of the weekly trade papers published it in its original form. And why not? Because the editors of the trade papers are warm personal friends of Carter, the party referred to, and because these editors are to such an extent implicated in the transparent schemes and intrigues of Carter that they not only are compelled to print anything he sends them for publication, but must submit to him anything that refers to him and suppress items not complimentary in their nature. Going outside of the legitimate bounds of journalism these friends, secret society brethren and chums of Carter, these trade editors have been in the habit of receiving money and other perquisites in exchange for their bolstering up process and their "kind words" about Carter (most of them diaphanous falsehoods), and their co-operation with him in the private detraction of firms and members of firms, and their intrigues to change agencies and interfere with the business of piano manufacturers, who were naturally not in a position to know who inflicted the blow.

People who are not acquainted with these matters have no idea to what extent these machinations and intrigues have been carried by Carter and his friends, the editors of the music trade papers. At this time, when there is no such a thing as a Carter piano yet in existence, these editors are already engaged in expatiating upon the Carter piano and Carter's factory. The fact is that some good friend of Mrs. Brackett, the wife of Brackett, who is in with Carter, should tell that lady that her money is doomed to be lost if manipulated by Carter. Mr. Wilson, of the Boston Piano Company, can give her some estimates of Carter's expense account, which, "on the road," is large enough to bankrupt the Rothschilds, when Carter travels. It has always been so when Carter traveled or worked for other firms prior to his engagement with the Boston Piano Company. Much of the money goes into the pockets of these trade editors.

Some action should be taken to prevent the music trade press from "booming" and eulogizing such men as Beatty, Swick, the McEwens and Carter. The whole scheme is an outrage upon the self respecting and honest elements in the music trade. I shall not let up on these people and others of their ilk, and as to the editors of the fraud music trade press, they are personally, intellectually and morally in their element when they associate with the Carters, the McEwens, the Swicks and the Beattys. They are welcome to their company, and they are just as welcome when they boom these men and their contemptible stencil racket. The firms who support and indorse this paper constitute the highest type of mercantile honesty in the line, and I shall continue to enjoy their support, if for no other reason than my refusal to prostitute the columns of this paper by nurturing frauds.

Young Mr. J. E. Healy, the son of Mr. Healy, of Lyon & Healy, Chicago, told me in the Adams House, Boston, on Saturday, that his firm could trace the loss of \$25,000 to the handling of the Lyon & Healy stencil piano. His father was always opposed to the scheme. Mr. Healy, who had been in Baltimore to

see the Knabes, is back in Chicago by this time. Mr. Nathan Ford, of St. Paul, was at the Adams House, Boston, at the time with Mr. Healy.

The Vose & Sons corporation ends its first year on February 1, and Messrs. Vose & Sons never had a better year of business than these twelve months just concluded. They are one of the heavy producers of pianos in Boston and their output this year is expected to be their largest on record.

It looks to me now as if six Boston piano manufacturers will make, in the aggregate, 20,000 pianos in 1890. The six largest New York piano manufacturers will not make in the aggregate 20,000 pianos this year. Of course New York will get far ahead of this figure, for New York has a larger number of factories than Boston.

Did you ever see a piece of wood with 900 coats of varnish? One of the "flow" varnishers at the Emerson Piano Company's factory—Stephen Kemple of name—flowed from January 2, 1889, to January 1, 1890, 3,003 cases. He stirred the varnish (which was Hastings & Winslow's, by the way) 900 times with a stick, and this stick, which is now on exhibition and which resembles a cricket bat, has 900 coats of varnish at its end. It is a formidable weapon.

Last week the Steinerts' Boston house sold a Steinway parlor concert grand piano to Miss Alice Longfellow, daughter of the poet, and the instrument is now in the historical residence at Cambridge.

Charles Dennison Holmes, the gentleman who is to take charge of the "Regal" pianos in this city, is an old insurance man and consequently by training and experience adapted for the piano business. The "Regal" pianos are manufactured by the Smith American Organ and Piano Company, of Boston, and a consignment of these novel instruments will be placed on exhibition here, under Mr. Holmes' direction, as soon as a suitable location has been selected.

The New England Piano Company's factories are equipped with some of the most unique, practical and labor saving machines to be found in any piano manufacturing concern. The pianos made at that establishment are far above the former product in quality and in appearance, and are produced in accordance with a system that makes all the pianos as nearly as possible identical in the interior construction. The case work varies according to style and model, but the pin blocks, the sound boards, ribs, bridges, parts of actions, actions, key beds, keys and other details are made in large quantities and on a principle that makes the parts, as I said before, as nearly as possible identical.

A Tribute to Decker.

TOLEDO, Ia., January 20, 1890.

Decker Brothers, New York:

GENTLEMEN—I would ask you kindly to mail me one of your new calendars.

Also, I bought four years ago a parlor grand. I have used it every day since from 7 A. M. to 9 P. M. steadily, summer and winter. It has given me the greatest satisfaction. I would mention incidentally that it is the sixth parlor grand of yours I have had in different places. The first one I used in Montreal when coming to this country first. I have played and used all the best makes, but I consider yours in advance of all others, with no exception.

Believe me, yours truly,

(Signed) HERBERT OLDHAM, F. S. Sc.,
Director of Western College, Toledo, Ia.
(Conservatory of Music.)

THREE CENTURIES

OF PIANO MAKING

OF
INTEREST
TO
DEALERS.

Have developed the fact that in this line of industry the United States now takes the lead. In this connection we wish to make a few suggestions to dealers, who are aware of the immense amount of study, inventive faculty, genius and enterprise it has taken to accomplish this result.

In deciding upon a leading instrument to make a feature of your business, you do not select a cheap, poorly made piano. You want the best, and are willing to pay for what it costs at the lowest figure.

Our way of doing business is this: We produce a first-class instrument, as all leading dealers (those acquainted with the different makes) will testify. We do not spend unnecessary and unreasonable sums in advertising, and thus we are enabled to reserve much for the benefit of the dealer. We can therefore afford to deliver our goods to dealers at a cheaper price than can the manufacturers of any other high grade piano in the market.

In purchasing the BRIGGS piano you are not paying a fancy price for the name, but are, nevertheless, securing the finest piano at the lowest price—one built by experienced manufacturers for the best trade, and which embodies the most desirable inventions and improvements made since the first piano was produced in 1598.

We have reduced the cost of piano making to a minimum, but have not and will not cheapen the character of our goods. Dealers who have not already done so are cordially invited to apply for our catalogue, terms and territory.

C. C. BRIGGS & CO.,

NOS. 5 & 7 APPLETON STREET, BOSTON, MASS.

ATTENTION, METHODISTS!

"Epworth" Applied to a Stencil Organ.

THE following advertisement, published in the Chicago "Northwestern Christian Advocate," is calculated to mislead thousands of innocent people unacquainted with certain practices in the piano and organ business—practices that have been exposed during many years past in the columns of this paper. This is the advertisement:

A GRAND CHRISTMAS GIFT!

We will ship direct from factory on receipt of draft for

\$55.00

—One of our **STYLE 200**—

EPWORTH Parlor Organs

Case, solid black walnut; height, 78 inches, length, 42 inches; width, 21 inches; same as used by

CHAPLAIN M'CABE

at Missionary Meeting in Kansas City last month. No gaudy, shoddy ornaments to come unglued. Action made to last a lifetime. Tone, sweet and pure. Ten beautiful stops. We are strictly a Methodist firm, and our specialty is selling honest organs at honest prices to Methodist people by the agency of our Methodist papers and the kind words of Methodist preachers to all lands. If you prefer to see the Epworth Organ before paying, deposit the money with your Methodist pastor to be remitted us when organ arrives and is found as represented, sending us his statement to that effect. Same organ as above in chapel case for Sunday schools, Epworth leagues and churches. If wanted for such use, say so. We cannot furnish more than 100 organs this month. Organs shipped as orders are received. Please don't confound the Epworth with the shoddy Eastern traps called organs. We court the closest investigation. Our Presiding Elder is Geo. N. Power, Keokuk, Ia.; our Pastor is Rev. D. Murphy, Centerville, Ia. Write them if you desire, inclosing stamp; but if you want an Epworth for Christmas, order at once. See references elsewhere. Write for circulars.

WILLIAMS ORGAN COMPANY,
Centerville, Ia.

Special terms to Methodist preachers.
P. S.—We have no representatives except Methodist preachers; they are good enough for us.
Freight will be from \$2 to \$4, according to distance.

"Epworth" is a very attractive name in the eyes of Christians, particularly of the Methodist denomination, for Epworth is the name of the place where John Wesley was born. The "Epworth Hymnal" is extensively used in the Methodist Church of this country, and there is also an "Epworth League," which takes in as members the greater proportion of the communicants of the Methodist Church of the United States.

It is therefore seen that the name "Epworth" is to a certain extent held in reverence by Methodists, and has such holy associations that it can be used effectively as a means to attract the attention of a large body of the best people of the country.

They should therefore be apprised of the fact that this "Epworth" organ, advertised as above in the "Northwestern Christian Advocate," is a stencil instrument; that is to say, it is a sham instrument, the name of which is stenciled on it to hide the name of

the real maker. It is not, as advertised above, "an honest organ," but quite the reverse, a very "dishonest organ," for its name is a false pretense, and the use of such a holy name as "Epworth" upon such a low grade and stencil instrument is nothing less than a sacrilege.

The firm who advertise it—the Williams Organ Company—do not manufacture organs; they do not say so either in their above advertisement, but very ingeniously state "we will ship direct from factory." Which factory, if you please? Why do the Williams Organ Company not say from their factory? They have no factory; they make no organs. They buy these organs from a Western organ company (we know where they get them) and have them stenciled "Epworth." Should they have a falling out with the concern which ships those organs to them now, the Williams Organ Company will buy similar low grade stencil organs from another low grade stencil organ manufactory.

They say in their advertisement that the "Epworth" organ should not be confounded with "shoddy Eastern traps called organs." There are lots of shoddy stencil traps made in the East called organs, and so there are lots of shoddy stencil traps made West called organs, and many of them parade as good organs under a false name, just like the "Epworth" organ, which must be shoddy or it would have the name of its maker upon it.

Therefore, Methodists, attention! All organs of a high grade and of a reliable make have the names of the manufacturers upon them. Organs that have other names than those of the makers are stencil organs and are shoddy, low grade and have no musical value. In this State the law prohibits the manufacture and sale of stencil organs; in Iowa there is no such law, to our knowledge, and the Williams Organ Company, of Centerville, Ia., may continue that kind of business—if they like it.

Never buy a stencil organ; it is a fraud upon its face. We call upon the "Northwestern Christian Advocate" to refuse stencil advertisements. We believe it is an outrage upon the people to use the name of "Epworth" in so unworthy a cause. We think the great Methodist press should stand by us and denounce the fraud stencils and the stencil frauds in the music trade of this land.

Gall & Co.

HERE is a circular issued by a concern styling itself "Tietz's Temple of Music," of Albany, which for comprehensiveness and general ungrammatical construction exceeds any set of resolutions yet offered at the meeting of the "Progressive Piano and Organ Men's Association." Whoever is selling these people goods would do well to read and ponder deeply over its contents:

PLEASE BE SO KIND AND

Take notice that to avoid all mistakes and unpleasantness we have adopted the following rules:

1. We will in no way give any notes—it is bad—it exposes your business relations with us.
2. Draw no drafts on us, as under no circumstances will we honor them, unless with a written consent from us to do so.
3. Sometimes business and collections are slow, but when we have the money we will send you our personal bank check—we will not forget you.
4. We don't care to have any business relations with any business house or firm that will expose their business relations, or have a mania to run to a lawyer's office or a mercantile or collection agency for a trifling business matter. Try and "do to others as you would like to have done by yourself."
5. We don't expose our business in that fashion, we have found out by experience that the "easiest way is the best," and a friendly turn makes friends—the other way it makes enemies.
6. Some business houses and firms make a good deal of fuss and trouble to themselves and others to find out if we own the earth, or are a president of a bank or a railroad, or own a row of brown stone fronts, we would say that we do not own or claim either one or the other.
7. But we will say that we try to make it our business to pay 100 cents on the dollar.
8. This is not sent to you as an insult, nor with any such intention, but to govern your business relations with us in the future. Hoping this will meet with your approval, We remain, yours truly,

—Messrs. Hardman, Peck & Co. are to be congratulated on the success that their popular Hardman Hall has met with, the charming place being occupied almost every evening by some of the best smaller musical entertainments given this season.

—Mr. Wm. R. Gratz, of 430 Broome-st., the importer of the Glass & Co. pianos, started on a three months' trip on Monday last, which will extend as far west as San Francisco. Fifty-three Glass & Co. pianos have been received up to date and all are giving satisfaction. The new tuning pin in use in the Glass & Co. piano is attracting considerable attention, and is very favorably commented upon by all practical piano men who have seen these interesting instruments.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

TARIFF DECISION.

Opinion of Justice Blatchford, of the Supreme Court of the United States.

IMPORTANT TO IMPORTERS.

THE trade, and particularly the supply men and small goods importers, have been considerably agitated during the last week by the receipt in this city of the decision read by Mr. Justice Blatchford, of the Supreme Court of the United States, in the matter of Wm. H. Robertson, Collector of the Port of New York, plaintiff in error, v. Otto Gerdau. We give below the full text of the decision, which will be of general interest and which will be found to place a quite different complexion on the matter from that given it by our most esteemed contemporary.

Exactly in how far it will affect the various branches of the music trade is a matter yet to be decided by the action which shall be taken by the customs officials—action which, we trust, for the benefit of all concerned, will be based upon a just consideration of all the points involved in the case. Mr. William Tonk, in talking about the matter, said that he was sorry, of course, that such a decision had been made and that he considered that the whole trouble had been brought about by Mr. Gerdau having attempted to save a few dollars on what he should have known, from the beginning, was a hopeless plea. His firm had not as yet suffered any inconvenience at the custom house, because they had yet to receive their first importation under the new classification. Heretofore their goods and part of their goods had come through all right at the 25 per cent. rate, although much of the classification had always depended upon the whim of the customs official and the efficiency of the broker.

He thought that the whole matter can be easily adjusted by the presentation to Congress of a plain statement of the case, so that the words "and parts thereof" should be added after the words "musical instruments." The law provided a duty on "carriages and parts thereof, watches and parts thereof, gloves and parts thereof," and a score of other things, and Mr. Tonk thinks that the omission of these words was simply an oversight, as it could not be intended to discriminate against any one industry. Mr. Tonk assured us that whatever the result should be regarding piano actions, when the new ruling was applied he had no fear for the Herrburger-Schwander actions, which had become so well introduced and so favorably known that those who are using them would gladly bear any reasonable advance in the prices until the matter could be placed again on a fairer basis.

Mr. Alfred Dolge, after a copy of the decision was shown him by a MUSICAL COURIER representative, said that he did not anticipate much trouble from the new ruling, and that he thought that it would serve only as a precedent in other cases of a like nature which would probably be brought before the courts. All of the rumors flying about to the effect that Mr. Dolge was the prime instigator of the decision are naturally absurd in the extreme, for no human being can influence the Supreme Court. Mr. Dolge's first knowledge of the case was when THE MUSICAL COURIER representative showed him the reprint of the decision sent us by the clerk of the Supreme Court. Mr. Dolge's interests will be as largely affected as those of any one firm, and the extremely guarded and conservative replies which he made to our inquiries as to his opinion on the matter indicate that he fully appreciates the gravity of the situation in all of its bearings.

We understand that as soon as goods are imported at the port of New York, which shall fall under the new classifications indicated by the decision, any charges of duty made in excess of the former rates will be paid by the importers under protest and that

test cases will thereupon be at once brought up for a decision from the Treasury Department, while, in the meantime, an effort will be made to take the matter before Congress for the addition of the words "and parts thereof"—should the enforcement of the new ruling become particularly oppressive.

Below is a full copy of Judge Blatchford's decision, which will be found of great interest:

Supreme Court of the United States.

No. 56.—OCTOBER TERM, 1889.

WILLIAM H. ROBERTSON, Collector of the Port of New York, Plaintiff in Error }
vs. } In error to the Circuit Court
OTTO GERDAU. } of the United States for the
Southern District of New York.

[December 16th, 1889.]

Mr. Justice BLATCHFORD delivered the opinion of the Court.

This is an action brought in the Superior Court of the City of New York, and removed by *certiorari* by the defendant into the Circuit Court of the United States for the Southern District of New York, by Otto Gerdau against William H. Robertson, collector of customs of the port of New York, to recover duties paid under protest on certain ivory pieces for the keys of pianos or organs, imported into the port of New York, and entered there, some of them in September and October, 1882, and the rest of them in January, October and November, 1884. Upon those imported in 1882, the collector assessed a duty of 35 per cent. ad valorem, under the provision of Schedule M of section 2504 of the Revised Statutes (*ad ed. p. 474*), enacted June 22, 1874, which imposes that rate of duty on "Manufactures of bones, horn, ivory or vegetable ivory." On the articles imported in 1884 the collector assessed a duty of 30 per cent. ad valorem, under that provision of Schedule N of section 2502 of the Revised Statutes, as enacted by the act of March 3, 1883 (*22 Stat. 511*), which imposes that rate of duty on "Bone, horn, ivory or vegetable ivory, all manufactures of, not specially enumerated or provided for in this act."

The importer claimed in his protest that the goods imported in 1882 were subject to a duty of 30 per cent. ad valorem, under that provision of Schedule M of section 2504 of the Revised Statutes of 1874 (*ad ed. p. 478*), which imposes that rate of duty on "Musical instruments of all kinds;" and that the goods imported in 1884 were liable to a duty of 25 per cent. ad valorem, under that provision of Schedule N of section 2502 of the Revised Statutes, as enacted by the said act of March 3, 1883, (*22 Stat. 513*), which imposes that rate of duty on "Musical instruments of all kinds."

On appeal, the decision of the collector was affirmed by the Secretary of the Treasury, and suit was brought in due time. The plaintiff had a verdict at the trial, and judgment was entered for him, for \$345.50, to review which the defendant has brought a writ of error.

The bill of exceptions states as follows: "Plaintiff called as his only witness George W. Clark, who, being duly sworn, testified that he was in the employ of plaintiff; that he identified the samples produced as similar to the articles which were imported; that they are pieces for the keys of pianos or organs; that they come in packages and are matched to certain octaves for certain instruments, to wit, organs and pianos, five octaves for organs and seven octaves for pianos, and are glued on the keys; that they are sawed and cut in a particular shape for that purpose, and are tapered in thickness, so that the end meets and the shaft comes in between. Q. They are used for no other purpose than for piano and organ keys? A. That is it, sir. On cross-examination this witness testified that he had never put them on pianos or organs; that there are different grades and two sizes of the articles in question. Q. Do you know how they are put on the piano? A. We don't do that; we sell to the piano makers and keyboard makers. I have seen it done. They scrape them to make them hold to the wood; then they are put on the keyboard, and then sawed out and stuck on in that way on a large board, and then sawed out, and this, the ivory piece, is then glued on top of it, and then it is polished. Q. Are the corners rounded off? A. We don't do that; we sell to the makers. Q. As a matter of fact, don't you know that the outside corners are rounded off? A. I have seen it so—yes, sir; on the pianos. We are not piano makers; we sell to the piano and keyboard makers." No other evidence was offered on either side.

The defendant asked the court to direct a verdict in his favor, because (1) the imported article was not a musical instrument, and (2) it was not a completed, indispensable part of a musical instrument. This motion was denied, and the defendant excepted. The defendant then asked the court to charge the jury that, in order to find for the plaintiff, they must find that the imported articles were completed, indispensable parts of a musical instrument. But the court charged that if the articles were used exclusively for pianos and organs, the jury should return a verdict for the plaintiff; if not, for the defendant; to which instruction the defendant excepted. The court also charged that if the articles were made on purpose for pianos and organs, as musical instruments, and no other purpose, the jury might return a verdict for the plaintiff. To this instruction the defendant excepted.

We think there was error in the charge of the court. The substance of the charge was that, if the articles were made on purpose to be used in pianos and organs, and were used exclusively in pianos and organs, they were dutiable as musical instruments, and not as manufactures of ivory. That the articles were in themselves musical instruments cannot be gravely contended. They were ivory pieces for the keys of pianos or organs. As imported, they were simply pieces of ivory, which had undergone a process of manufacture; were of a shape and size to be used for certain octaves of pianos and organs; and were sold to piano makers and keyboard makers. Those persons scraped the lower surface of the ivory, to make it adhere to a piece of wood to which it was afterwards glued. In the shape in which the articles were imported, they were clearly manufactures of ivory.

Neither of the statutes in question imposes on parts of musical instruments the same rate of duty which it imposes on musical instruments.

By Schedule E of section 11 of the act of July 30, 1846, (*9 Stat. 47*), a duty of 20 per cent. ad valorem was imposed on "musical instruments of all kinds, and strings for musical instruments of whip-gut or catgut, and all other strings of the same material;" and, by the same act, (*p. 45*), a duty of 30 per cent. ad valorem was imposed on "manufactures of bone, shell, horn, pearl, ivory, or vegetable ivory."

By section 20 of the act of March 2, 1861, (*12 Stat. 190*), a duty of 20 per cent. ad valorem was imposed on "Musical instruments of all kinds, and strings for musical instruments of whip-gut, or catgut, and all other strings of the same material;" and by section 23 of the same act (*p. 190*) a duty of 30 per cent. ad valorem was imposed on "Manufactures of bone, shell, horn, ivory, or vegetable ivory."

By section 6 of the act of July 14, 1862, (*13 Stat. 550*), a duty of 10 per cent. ad valorem, in addition to then existing duties, was imposed on "Musical instruments of all kinds, and strings for musical instruments of whip-gut, or catgut, and all other strings of the same material;" and by section 13 of the same act (*p. 557*) a duty of 5 per cent. ad valorem, in addition

tion to then existing duties, was imposed on "Manufactures of bone, shell, horn, ivory or vegetable ivory."

By Schedule M of section 2504 of the Revised Statutes of 1874, (ad ed. p. 481,) a duty of 30 per cent. ad valorem was imposed on "Strings: all strings of whip-gut or catgut, other than strings for musical instruments;" and by section 2505 of said Revised Statutes (ad ed. p. 484) "Catgut strings, or gut-cord, for musical instruments" were made free of duty.

By section 2505 of the Revised Statutes, as enacted by the act of March 3, 1883, (2d Stat. 114,) a duty of 25 per cent. ad valorem was imposed on "Strings: All strings of catgut, or any other like material, other than strings for musical instruments;" and by section 2503 of the same enactment, (2d Stat. 518,) "Catgut strings, or gut-cord, for musical instruments," were made free of duty.

It is thus seen that, by the act of 1846, by the act of 1861, and by the act of 1862, provision was made for imposing a duty on parts of stringed musical instruments, by laying a duty on "strings for musical instruments of whip-gut or catgut," leaving other parts of musical instruments, imported in parts, to be dutiable under other provisions of law. So, in the Revised Statutes of 1874, and as enacted in 1883, while there is no specific duty on parts of musical instruments, as such parts, "catgut strings or gut-cord, for musical instruments," are made free of duty, leaving other parts of musical instruments to be dutiable under other provisions than that applicable to "musical instruments of all kinds."

This view of the legislation of Congress is fortified by the fact that in the Revised Statutes of 1874, and in the same as enacted in 1883, a duty is imposed on carriages and parts of carriages; on chronometers and parts of chronometers; on clocks and parts of clocks; and on watches and parts of watches. If Congress had intended, in either enactment of the Revised Statutes, to impose the same duty on parts of musical instruments which it imposed on musical instruments, it would have been easy to impose that duty on "musical instruments of all kinds and parts of the same."

It is very clear to us that the fact that the articles in question were to be used exclusively for a musical instrument, and were made on purpose for such an instrument, does not make them dutiable as musical instruments.

The contention of the plaintiff is thought to be supported by the fact that, in the case of *Foot v. Arthur*, tried in the Circuit Court for the Southern District of New York early in the year 1880, and unreported, it was held that a completed violin-bow was a musical instrument, and subject to duty as such under the statute, and by the fact that the Treasury Department acquiesced in that decision, under the advice of the Attorney-General of the United States. It is sufficient to say that the pieces of ivory in question were not violin-bows; and that, whatever the true view may be as to violin-bows, the same considerations applicable to them do not apply to the articles in question here.

Attention is called by the plaintiff to the fact that the provision in the Revised Statutes, as enacted in 1883, in regard to manufactures of ivory, imposes the duty of 30 per cent. ad valorem on all manufactures of ivory "not specially enumerated or provided for in this act." But those words have no bearing on the present case, because the pieces of ivory in question are not specially enumerated or provided for in the act of 1883.

The judgment is reversed, and the case remanded to the Circuit Court with a direction to grant a new trial.

True copy test.

[Seal]

JAMES H. MCKENNEY,

Clerk Sup. Ct. U. S.

STOCK COMPANIES.

Reports of Regular Meetings.

THE MUSICAL COURIER has had occasion to call attention many times to the fact that a very large number of concerns doing business in the music trade are regularly incorporated companies doing business under corporation names, and to advocate the organization of such corporations in all cases where it is practicable. At the opening of the new year, the business fiscal year, most of these companies hold meetings, of which we are enabled to present the following reports, showing the officers elected for the ensuing year, 1890:

Burdett Organ Company, Erie, Pa.

At the regular annual meeting the old managers and officers were duly re-elected, viz., R. Burdett, P. Metcalf, W. A. Galbraith, C. C. Converse and F. W. Metcalf, managers; R. Burdett, chairman; P. Metcalf, treasurer, and C. C. Converse, secretary and business manager. The company is manufacturing the old stock preparatory to closing up the establishment or to converting it into another institution.

Carpenter Organ Company, Brattleboro, Vt.

The Carpenter Organ Company held its annual meeting with a very favorable exhibit of the year's business. The directors elected for the coming year are: Geo. E. Crowell, C. H. Davenport, Martin Austin, Jr., W. C. Carpenter and E. B. Carpenter. President, Geo. E. Crowell; treasurer, C. H. Davenport; secretary, Martin Austin, Jr.; manufacturing superintendent, E. B. Carpenter; manager, W. C. Carpenter.

A. B. Chase Company, Norwalk, Ohio.

The annual meeting of the A. B. Chase Company was held in this city on January 20, and the following named directors were elected: Calvin Whitney, S. A. Wildman, C. P. Wickham, L. L. Doud, H. R. Moore, C. W. Manahan, T. F. Hildreth.

Secretary Doud's annual report showed that during the year the company had sold 1,894 organs, about the same as the preceding year, and 496 pianos, an increase of 83 over the number sold during 1888.

The amount expended for labor was \$107,252, an increase of \$5,500 over 1888. The total amount of business transacted was \$245,000, an increase over 1888 of \$21,000. The total amount of business transacted in 1876, the first year of the company's existence, was \$27,000.

At a meeting of the directors, held immediately after the

stockholders' meeting, the following officers were re-elected: President, Calvin Whitney; vice-president, S. A. Wildman; secretary and treasurer, L. L. Doud; superintendent, H. R. Moore.

The advisability of erecting an addition to the factory to relieve the present crowded condition of the employes was considered, but nothing definite was determined, although the superintendent was instructed to prepare plans and estimates for such an addition, and report at a subsequent meeting.

It will be seen that the secretary's report shows a very healthy increase in the company's business, and also a very good increase in the amount paid out for labor. To the amount paid out for labor should also be added many thousands of dollars expended for lumber.

The Wendell Music Company, Albany, N. Y.

The Wendell Music Company, Limited, reports assets, \$175,000, consisting of secured accounts, \$85,000; stock on hand, \$30,000; real estate, \$60,000. The debts of the company amount to \$88,000, consisting of bills payable, \$53,000; general accounts, \$5,000, and a mortgage of \$30,000. The company has a paid up capital of \$100,000, the present stockholders being Henry Kelly, John McCammon, Harry M. Wendell, William Kelly and George W. Kirchway.

Thomas Music Company, Albany, N. Y.

Capital, \$10,000; paid in, 90% per cent.; assets, sequestered; debts, \$6,807.44. The company is in the hands of a receiver.

Waterloo Organ Company, Waterloo, N. Y.

The Waterloo Organ Company has elected the following directors: A. C. Reed, Malcolm Love, J. W. Chamberlain, Jesse Snook and W. R. Love. A. C. Reed was chosen president and Malcolm Love secretary and treasurer. Inspectors of election chosen were Leonard Story, Francis Bacon and George Cook.

Barckhoff Organ Company, Salem, Ohio.

The annual meeting of the Barckhoff Organ Company was held January 9. The old officers were all re-elected, and J. S. Bonsall was elected as a director in the place of J. R. Dobbins, resigned. The report of the doings of this company the past year made an excellent showing, and there are sufficient orders on hand for new work to employ the entire force at the works for at least six months.

Fort Wayne Organ Company, Fort Wayne, Ind.

The Fort Wayne Organ Company held its annual meeting January 14 and elected the following officers: President, S. B. Bond; secretary, C. E. Bond; treasurer and manager, Albert S. Bond; directors, J. H. Bass, M. W. Simons, J. M. Barrett, S. B. Bond, J. D. Bond, C. E. Bond, A. S. Bond.

Chase Brothers Piano Company, Muskegon, Mich.

The Chase Brothers Piano Company filed their annual statement January 18, as follows: Capital stock, \$225,000; paid in, \$185,000; real estate, \$10,102.50; personal estate, \$163,856.76; debts, \$28,617.44; credits, \$39,658.18. Following are the stockholders, with the number of shares held by each: C. T. Hills, 2,500; Thomas Hume, 750; C. H. Hackley, 2,250; J. W. Moon, 1,000; A. V. Mann, 1,000; L. G. Mason, 1,500; R. T. Van Valkenburg, 500; F. H. Holbrook, 500; Clarence A. Chase, 4,100; Braton S. Chase, 4,100; Leon E. Chase, 4,097½; G. A. Cutler, 100; A. O. Crozier, 100; Milo J. Chase, 2½.

Eolian Organ and Music Company, New York, N. Y.

The semi-annual meeting of the directors of the Eolian Organ and Music Company was held at Meriden, Conn., on Tuesday, January 28.

Mason & Hamlin Organ and Piano Company, Boston, Mass.

The regular annual meeting of the Mason & Hamlin Organ and Piano Company is to be held to-day, at their Boston office. We trust that Mr. Henry Mason, the president, who has been very ill, will be able to attend.

Dissolution of Copartnership.

OFFICE OF DUSINBERRE & CO.,
462 EAST 130TH-ST.,
NEW YORK, January 1, 1890.

Notice is hereby given that the firm of Dusinberre & Co., consisting of T. L. Dusinberre, R. E. Small and W. H. Corsa, is this day dissolved by mutual consent, W. H. Corsa retiring. All accounts due the firm must be paid to, and all accounts contracted by the firm, previous to this date, will be paid by T. L. Dusinberre and R. E. Small, who will continue the business under the firm name of Dusinberre & Co.

T. L. DUSINBERRE,
R. E. SMALL,
W. H. CORSA.

Mr. Corsa will continue to remain with the firm and continue to work in his former capacity. Messrs. Dusinberre & Co. have succeeded in building up an excellent trade on the strength of an excellent piano, and that is the sure road to success in the piano business.

—SHOKAN, N. Y., January 23.—Snyder Lockwood, who failed recently for about \$30,000, and, on what he believed was to be his deathbed, confessed he had forged notes for large amounts, has left for parts unknown. Dr. Bloom, Lockwood's physician, stated this morning that on calling at the Lockwood residence yesterday he could not find his patient.

It is also known that James Dubois, a brother-in-law of Lockwood, made a quiet trip to Kingston on Tuesday night, and yesterday a man here was requested to go to Kingston and bring back Dubois' horses. Dubois cannot be found to-day. The supposition is that Lockwood was taken to Kingston by Dubois and is now in Canada.—New York "Times."

HAMMOND'S \$100,000!

The Safe Robbed and a Former Bookkeeper Arrested.

SECURITIES NOT NEGOTIABLE.

ALL Worcester was agog on Saturday on account of a great robbery, news of which leaked out on that day. Mr. A. H. Hammond, the manufacturer of organ reeds, and who recently enlarged his business by acquiring the Monroe Organ Reed Works, was the victim. The following is the story as told in the Worcester "Spy" of January 26:

The John J. Dwyer whom Detective O'Day and Officer Hackett arrested in Boston, Friday night, and who was booked at Station No. 1 for drunkenness, as reported exclusively in yesterday's "Spy," proves to be wanted for stealing \$45 and securities valued at \$100,000 from the safe in the office of A. H. Hammond & Co.'s organ reed manufactory, on May-st. The evidence thus far obtained by the detectives is entirely circumstantial, but is very good, however. Sunday morning, January 14, Mr. Hammond went to his office and found the safe open. A hasty examination showed him that the safe had not been left open carelessly, but that it had been opened by someone who knew the combination, though nothing was in disorder. The box in which he kept notes, &c., valued at \$100,000, was pried from its fastenings, and on the seat was the marks of a chisel which was used to loosen the box.

Mr. Hammond notified Detective O'Day, and the latter examined the office and building. At the south end of the basement a window had the glass cut close to the fastening and was easily raised. At the north end a window was also found unfastened, showing that the burglars had left by that way. The office door had not been picked, and some one who knew the combination had unlocked the safe. Someone familiar with the office and the methods of carrying on business had done the work. The person or persons knew that the engineer, whose headquarters are in the engine room in the rear of the factory, made a tour of the building every half hour, and it was due to this fact and their limited time that they left through a window in the north end of the building. They certainly knew where the keys were placed for the convenience of the bookkeepers.

Mr. Hammond or Detective O'Day could learn of no one who had these facts in his possession, and the only clue was a chisel point found in the bottom of the safe, that fitted the marks where the box was pried off. Several days after the broken chisel and the empty box were found on May-st., near the drain pipe works. The chisel was peculiarly made, and O'Day made a round of the hardware shops looking for one like it. Finally, in a store on Front-st., he learned that the chisel had been bought there the Saturday night the burglary was committed. The proprietor and his clerks were confident that they could identify the man who bought it. Then O'Day learned, that about 18 months ago John J. Dwyer was bookkeeper at the organ factory, and, as such, knew where the keys were kept, and had the combination. Dwyer's parents are respectable and live on Ward-st.

Dwyer was a graduate of Hinman's Business College and a very bright fellow. He drank heavily and that led to his discharge by Mr. Hammond. Then Dwyer and Timothy R. Callahan, of this city, went to Fall River and started a business college. The business college was a failure, and they were finally obliged to give it up. Friday, January 11, was pay day at the factory, and usually on Saturday there is several hundred dollars on hand, which the burglar expected to get, but in this case the notes due March 1 had been deposited in the bank and but \$45 was in the box. The securities had a face value of about \$100,000, and these were gone. Some of the paper is worthless, none is worth its face value, and, while they are not negotiable and valueless to the holder, they are worth a great deal to Mr. Hammond. Their loss would be an inconvenience, but not serious in its effect, as they can be replaced. Of course payment on them was stopped.

O'Day went to Fall River January 13, and learned that Dwyer and his partner, Callahans had left the city the day previous to the robbery from an officer who had seen Dwyer leave for Providence. Both men were hard up. From the conductor of the train which reaches Worcester from Providence about 8 o'clock he learned that three suspicious men had come upon his train and got off at Worcester. Descriptions of Dwyer were sent out to the police in other cities, asking them to search in saloons, as he had been drinking hard of late. Nothing definite was learned regarding him until Thursday, when Peter A. Conlin, representative to the General Court from Ward 4, was called out of the representatives' chamber by Dwyer, who asked him for \$2. Conlin gave him 40 cents, all the change he had, and that evening told several friends of the circumstance. O'Day was told of the occurrence, and as he was busy at the courts here he asked that Officer Hackett be detailed to go to Boston and search for Dwyer. This was done, and Hackett found his man in a Kneeland-st. saloon.

Dwyer was arraigned in the Central District Court yesterday morning, and, without a hearing, was held in \$200,000 for trial Thursday morning. Before he was committed to jail O'Day and Mr. Hammond visited him in his cell. He claimed to know nothing about the matter, and accounted for every day since he left Fall River. The day he left there he had \$1.35, and went to Providence to obtain from the Nicholson File Company references that he had sent to them in answer to an advertisement for a bookkeeper that had not been returned. These were invaluable to him and he wanted them badly. On his arrival he asked two men where the office of the file company was, and in return for the information he asked them to drink with him. As the file company's works were closed he spent the afternoon with them and took the train for Fall River. This exhausted his money, and Monday he tramped to Newport, and went to other cities as well. His stories are well told, and he gives names places and dates to corroborate his statements. O'Day left for Fall River yesterday to look up Dwyer's story and see if it is correct.

There is no doubt that there was more than one man in the robbery, and their main hope is that a reward would be offered for the return of the stolen papers. Mr. Hammond thinks that Dwyer does not know where the securities are, as their return would lighten the prosecution against him. The night of the robbery an attempt was made to enter the old Barney Lynch saloon on Front-st. Mr. Sheehan, the proprietor, notified O'Day the next day of the effort to enter the place, which was prevented by

iron bars across a window. The window was broken, however. Dwyer was employed in this place before he went to the organ factory, and knew the safe combination. This fact makes it look badly for Dwyer, and only helps to strengthen the other evidence against him.

Mr. Hammond said last night that the actual loss was \$45. The paper was, stock in, as he expressed it, "defunct, shaky and wadding companies," stock in companies of good standing, notes, either promissory or demand, contracts or other paper of the same class. He could not give a list of the securities, as the list had been stolen with them. The paper could all be renewed and there was not a piece that could be used, as the payment had been stopped on all that was necessary. There were but few notes, as these had nearly all been deposited in the bank for collection. The loss to him is more by annoyance and inconvenience than anything else. He could not tell the exact amount of the face value of the securities.

Mecqa of the South.

THE special personally conducted Pennsylvania Railroad Florida tours have formed the theme for so many conversations with those who have, through their medium, visited the South's Mecca, as well as others now contemplating the trip, that their familiarity with the traveling public simply makes it necessary for the company to announce the date of each departure to insure the special's limit, 150 persons.

The luxury of traveling in a train composed of Pullman vestibule sleeping, drawing and dining cars, with the watchful and constant attention from the accompanying tourist agent and chaperon, meals en route in both directions free, from a cuisine renowned, and the privilege of a two weeks' sojourn South included in the \$50 price of tickets from New York and \$48 from Philadelphia, needs no comment, so liberally does it appeal to lovers of comfort and luxurious travel. The second tour left New York January 21, and upon its arrival at Jacksonville the sun bronzed passenger of the first tour will board the train for home. The departure of the third of the series is fixed for Tuesday, February 4, a time of the year when Southern travel is heaviest. Itineraries, details and all information can be had at the Pennsylvania Railroad ticket offices, or by direct communication with S. W. F. Draper, tourist agent, 849 Broadway, New York, or W. W. Lord, tourist agent, 205 Washington-st., Boston.

—Daniel W. Knight, finisher, regulator and overlooker at the factory of Vose & Sons, Boston, and who had been in the employ of the house 30 years, died last week at the age of 65. The funeral was attended by delegations of workmen, by Mr. James W. Vose, president of the company, and by Irving B. Vose, who was associated with deceased in the factory as superintendent for 20 years. Mr. Knight was an honest, conscientious and skillful artisan and strived to do all in his power to aid his employers in their efforts. He leaves a widow and son, the latter a Harvard graduate, practicing law now in Boston.



—W. H. Briggs has removed his piano rooms to 633 Washington-st., Boston.

—A Mr. Whitaker has succeeded the old firm of Edward Nennstiel, of St. Louis, Mo.

—A. A. Pond's music store, at Springfield, Mo., has been attached by creditors. Small business.

—Mark Ament, of Peoria, Ill., has opened a branch at Galesburg, Ill. Mark is a live piano man.

—C. H. Davis, formerly of Gardner, then of Athol, Mass., has opened a music store at Webster, Mass.

—M. P. Marks has bought out Dresser & Co.'s piano and organ business at Worcester and Ware. Marks is a dandy.

—A. J. Kromer, music dealer, Des Moines, attached for \$797. Mr. Kromer recently suffered from a severe fire.

—Both Mr. Wm. Rohlfing and Mr. Wm. Rohlfing, Jr., of Milwaukee, Wis., have been confined to their beds with the grip.

—The wareroom at Fifth-ave. and Nineteenth-st. formerly occupied by the late firm of Lindeman & Soh is now offered for rent.

—A magnificent white and gold grand, manufactured by Messrs. Hardman, Peck & Co., now adorns the parlors of the palatial home of Mr. Jesse Seligman.

—James S. Cumston, of Hallett & Cumston, Boston, who has been ill with a touch of pneumonia, leaves this week for Hot Springs, N. C., to recuperate.

—Mr. J. M. Mueller, of the Mueller Music Company, of Council Bluffs, Ia., was in town last week to purchase goods and to dispose of a patent of his connected with accordions.

—Sylvester Tower, action and key manufacturer, Cambridgeport, Mass., reports that his January trade and orders are fully equal to those of December, which was his busiest month.

—A three story addition to the factory of the United States Organ Company's factory, at Cleveland, Ohio, is now in course of construction, having become necessary to enable them to keep up with their constantly increasing business.

—Mr. Joseph Herrburger, the junior member of the firm of Herrburger, Schwander & Co., the famous action makers, of Paris, France, expects to come to America early in the spring, to visit the firm's agents here, Messrs. William Tonk & Brother.

—The inquiry in the mercantile agencies referring to C. N. Stimpson & Co., of Westfield, piano truss manufacturers, is due to an offer from Athol, Mass., looking toward the removal of the factory from Westfield to Athol. The firm will probably remain at Westfield.

—Mr. Cummings, for many years one of the salesmen at the Steinway branch in London, England, is dead, and Mr. Ziegler, a brother of Mr. Henry Ziegler and also connected with the Steinway London branch,

has gone to join Mr. Henry Ziegler in the Riviera in order to escape the grip so prevalent in England.

—INDIANAPOLIS, Jan. 25.—S. M. King, agent of D. F. Baldwin & Co., of this city, at Newcastle, has been brought here by the Federal authorities charged with an ingenious fraud. Three years ago he was found short to the firm, but was reinstated because of his superior qualities as a salesman. He was authorized to make sales on the installment plan, and he would fill out a lease with a fictitious name and, when the piano or organ was shipped to him, he would sell it for cash and pocket the money. He then gave orders at Newcastle that all mail matter from Baldwin & Co. not promptly called for should be turned over to him, and thus he was able to get possession of the notices sent out to these fictitious parties. Occasionally he made small remittances in their names. The charge against him is for obstructing the mails and for using the post office for fraudulent purposes.—Cincinnati "Enquirer."

—Frank L. Jordan is again in trouble. It is the same old charge of embezzlement. Jordan comes from a good family, and lives near Portsmouth, Ohio. He is a traveling agent. Last October he was arrested for embezzling \$385 from D. H. Baldwin & Co. "Squire Gass continued the case for a week, and Jordan's friends came to his rescue, paid the shortage, and the case was dismissed.

He secured employment as a traveling agent for Smith & Nixon, the piano dealers. Monday afternoon Henry Crawford, one of the firm, appeared before "Squire Nevin and swore out a warrant for his arrest, charging him with embezzling \$500 from the firm. Constable Walter Lacy served the warrant and arrested Jordan. His case was continued until Saturday, and in default of bail he went to jail. It is probable that Jordan's friends will come to the front and give him another chance.—Cincinnati "Enquirer," January 25.

—The Smith American Organ and Piano Company, of Boston, has just entered into partnership with local capitalists for the purpose of handling pianos and other musical instruments on an extensive scale. The salesroom has been located temporarily at 321 Sixteenth-st., and Mr. H. D. Smith and Mr. W. L. Smith have been placed in charge. Mr. H. D. Smith is a son of one of the firm of the Smith American Co., and has had ample experience in this line. Mr. W. L. Smith has been in the employ of one of the leading firms here, and is well and favorably known, so that the interests of the new company are in the hands of reliable men. Ample capital has been secured, and plans are being perfected which will make this the leading musical instrument house in the West.—Denver (Col.) Ex.

—Mr. Lucas, traveling for the Fort Wayne Organ Company, called to see us, and informed us that the company have done a great trade in the South. They have changed the agency at Atlanta, Ga., to Miles & Stiff, a new firm who handle the pianos of the Atlanta Piano Company.

—Mr. Alfred Dolge was much gratified to receive an order last week from Carl Schroeder, the leading piano maker of St. Petersburg, Russia, for one of his patent hammer covering machines.

—The body of Mr. J. G. Ditman, who was interested in the W. F. Shaw Company, of Philadelphia, and in whose failure he participated, was found on Sunday last in the Schuylkill River.

—Geo. L. Spence has taken J. S. Niswander as a partner in his Charleston (W. Va.) branch. Mr. Niswander, who has been manager, has purchased the half interest he now holds.

—A very beautiful calendar has been issued by Messrs. Sohmer, illuminated with a well conceived and cleverly executed musical device.

—The District Attorney at Cleveland, Mr. Groot, thinks he has a clue to B. S. Barrett's whereabouts and hopes to capture him.

—J. E. Mahan, the Clinton, Ia., dealer, is reported to have bought out Wernitz & Co., of Sterling, Ill.

—Felix Kraemer left for the South on a business trip last Monday.

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ALFRED DOLGE.

EXTRACTS FROM HIS SPEECH

Delivered at the Twenty-first Annual Reunion of his Employees, Dolgeville, January 25, 1890.

IN the "Scrutinizer," a paper published in Dolgeville, N. Y., we find the complete speech delivered last Saturday night by Mr. Alfred Dolge, at the twenty-first annual reunion of the employees of the house of Dolge. We reprint that portion of the speech having a general bearing upon the vital, social and economic questions of the day, and which, as will be seen, indicates how deep and careful have been Mr. Dolge's researches in the realms of thought on these interesting and important topics.

After reviewing the affairs of the various departments and factories included in the Dolge plant, the speaker proceeded by explaining and elaborating his plan for the distribution of earnings as follows:

In the face of these experiences it is with pardonable pride that I lay before you to-night my plan for the distribution of earnings, which, having passed the stage of uncertainty and experiment, has now developed into a formulated system.

Earnings shall be distributed under the following three classes: 1. Pension; 2. Life Insurance; 3. Endowment. With the aid of the most able legal advice I could obtain, I have drawn up laws for each of these three classes, the language of which is dry and tedious, as in all such documents where all eventualities must be considered, provided for or guarded against, and I will not detain you to-night by reading the same. Each of you who has been at least one year in the employ of the house will receive a book containing these laws in full, and you can study the same at your leisure. They are easily understood and I will give you only the preamble in full:

"In order that the male employees may receive a share of the net earnings of the business, over and above their wages, the house of Alfred Dolge has, after several years experimenting with a Pension and life insurance plan, formulated the following rules and regulations for the just distribution of such net earnings among its employees, to take effect on January 1, 1890, revoking thereby the pension Law of 1882 and the insurance law of 1886.

"There shall be three classes for this distribution, viz.: 1. Pension; 2. Life Insurance; 3. Endowment.

"It is intended that the share of the net earnings which is to be set aside each and every year, if there are any, shall be calculated upon the positive results of the records as kept by said house of Alfred Dolge, and which shall be known for all the purposes of the distribution provided for herein as the manufacturing record of the work done by the employees, and the general producing capacity of the business caused by the exertion of the employees. It shall, however, be entirely within the discretion of said house to decide how much of the net earnings of the business shall be set aside for this distribution account.

"Against this distribution account the amounts paid for life insurance under the provisions of the insurance law, and the amount necessary to maintain the pension fund, are to be considered fixed charges. If in any business year the net earnings should not be sufficient to cover the amounts paid for life insurance and to the pension fund, such deficiency shall be forwarded as a charge against the net earnings of the year following; the remainder, after payment of such fixed charges, shall be dispensed under the provisions of the endowment plan."

The gist of the laws is about as follows:

1. Pension.—Every male employee, who is over 21 years and not over 50 years of age, is, after a continuous service of 10 years, entitled to a pension in case of partial or total inability to work, caused by accident, sickness or old age, at the rate of

Fifty per cent. of the wages earned after 10 years' service,
Sixty per cent. of the wages earned after 13 years' service,
Seventy per cent. of the wages earned after 16 years' service,
Eighty per cent. of the wages earned after 19 years' service,
Ninety per cent. of the wages earned after 22 years' service,
One hundred per cent. of the wages earned after 25 years' service.

In case of accident while on duty, or of sickness contracted through the performance of such duty, each employee shall be entitled to 50 per cent. of his wages at any time previous to the completion of 10 years' service. Pension in no case to exceed \$1,000 per year.

2. Insurance Law.—Every male employee having been in the employ of the house at least five years continuously, after attaining the age of 21 years, is entitled to a life insurance policy to the amount of \$1,000; on

completing the 10th year of service, to a second policy of \$1,000, and after the completion of his 15th year of continuous service, to a third policy of \$1,000. Employees entering the service at any time between 23 and 26 years of age shall be entitled to not more than two policies of \$1,000, one after five years and the other after 10 years of continuous service. For all employees who enter the service at the age of 41 years and for all those rejected by the life insurance company, the amount of \$35 shall be yearly deposited, but in no event shall principal and interest exceed the sum of \$1,000. In case of death the amount then to the credit of any employee shall be paid over to his heirs or assigns.

3. Endowment.—Every male employee over 21 years of age, and who has been in the employ of the house for five consecutive years, shall be entitled to an endowment account, upon which he will be credited at the end of each year according as the manufacturing record shows that he has earned more than has been paid to him in the form of wages. If through gross carelessness any employee has caused the house a loss, such loss will be charged against the above account. This endowment money shall be payable to such employee only at his arriving at the age of 60, or upon his death. Interest at the rate of 6 per cent. will be credited upon any balance at the end of each year, but if an employee quits the employ of the house, or is discharged, interest will cease at once, and the principal will be paid to him when he is 60 years of age, except in case of death, when it will be paid to his heirs or assigns, 60 days after proof of death has been furnished. Against this account any employee may obtain a loan not exceeding the amount of his credit by paying interest thereon at the rate of 6 per cent., and by giving good and sufficient collateral security.

Neither of these laws impairs the right of the house to discharge an employee for any cause or reason, or the right of the employee to quit at any time for any cause or reason. These are, in plain English, about the main provisions, stripped of all legal phraseology.

After a most careful study of all the known systems of so-called profit sharing, I come before you to-night in the assured belief that this system is the only practical one of all the different devices for the amelioration of the condition of the working people, for the reason that it is the only one which is not projected from any idea of benevolence, but is based on self interest. It is not profit sharing, it does not in the least resemble communism or socialism, or the scheme of paternal government now in practice in Germany. It appeals in all its phases to the egoism and self interest of the employees as well as of the employer. It is in direct opposition to paternal government, socialism and communism. It depends entirely upon the development of each employee's individuality. It places the employee on the same level with his employer; it puts him on his mettle and rewards him according to his own merit. He is not hired for so many dollars, but gets paid according to the work he does, exactly as his employer. It provides for his future upon the approved plans of the life and fire insurance systems, without depriving him in the smallest degree of his personal liberty and independence.

You know that in my opinion the term "profit sharing" is a misnomer. There is no such thing as profits for workers—there is only earnings. "Profit sharing," as generally practiced, is simply the division of a certain share of the earnings, not of the profits, of the business, among the employees on a percentage basis. A certain sum is set aside and each employee receives, say, 5 per cent. of his wages as a kind of reward or gift. My objection to this plan is mainly that it is an exceedingly unjust one, because a lazy and incompetent workman will get the same percentage as the intelligent and industrious employee, who has perhaps earned for his employer twice as much as the lazy and incompetent fellow. The injustice of the plan destroys all individual ambition, creates discontent and dissatisfaction and must before long be abandoned. It is after all only a sort of alms giving, which is naturally distasteful to every man of self respect. If the "profits" of a business are to be shared in by employees, then it logically follows that they also share in the losses. This they cannot do; hence "profit sharing" is impracticable.

Well meaning people have of late, especially in Germany, paid considerable attention to what is known as paternal government. Without any intention to criticize or misconstrue the motives of those who are advocating or practicing a system of paternal government, and admitting that under certain conditions favorable results have been obtained, even great success temporarily achieved, I cannot help but consider any system of paternal government, in these days of enlightenment, as a serious mistake, a delusion, which consumes a great deal of thought and energy without accomplishing any solid result. It is a delusion to believe that in our time, when we have emancipated ourselves from so many prejudices of the past (when even the servant girl will soon demand, and with justice, that her hours of labor shall be fixed and limited, that she can have at least a few hours of each day which shall not belong to her mistress but to herself), at a time when the eight hour working day will soon be a fact—it is a delusion to believe that our working people will be satisfied with a system of paternal government however benevolent, which, from its very nature, must degrade them to the condition of serfs for whom a good and kind father provides.

I will admit that in establishments where this system of paternal government exists the working people fare better, for the time being, than they do in others where the employer takes no interest whatever in their welfare, but can any system of paternal government be reconciled with the aspirations for individual development, with the ideas of personal liberty and personal independence, which obtain in this age of progress and enlightenment? It has been tried on a grand scale here in America. Mr. Pullman built

a model city near Chicago: he gave it his name; spent enormous sums of money to make it beautiful; built libraries, churches, schools, meeting houses, and, undoubtedly, cherished the fondest hopes of the realization of his philanthropic dream. Why did his plan fail? Why did the workmen not appreciate the kindness of his purpose? They may have acknowledged the friendly spirit in which it was undertaken, but they were too independent, too manly to submit to the paternal government which he saw fit to exercise, and preferred to live in plain frame cottages, as their own masters, instead of in elegant brick houses built for them by Mr. Pullman, which, owing to the obstacles created which he had put up in the shape of all kinds of laws and regulations for their moral welfare, seemed to them more like prisons than homes. Individuality asserted itself, and Mr. Pullman learned that his great scheme for the moral and physical welfare of his workpeople was nothing but the dream of an idealist after all.

Another system which has been tried for years and years is co-operation. This has undoubtedly more elements of success than either profit sharing or a system of paternal government, and yet only in a few instances has it proved a success. It must be admitted that it has signally failed to do what it promised and what its ardent advocates sincerely believed it would do, although Mr. Charles Robert, in his eloquent speech at the close of the Paris Exhibition, could not find words laudatory enough to sing the praises of co-operation as practically illustrated by the success of the Maison Leclaire in Paris. The only reason why co-operation has succeeded in exceptional cases (just as communism has succeeded in a few isolated cases here in America) is because it gave individuality a chance for development, and in every instance the success can be directly traced to one or two members of that co-operative or communistic society who possessed so marked an individuality that their fellow workers willingly followed their lead, knowing that they could rely on it and gain by doing so. The co-operative stores and penny savings banks for workpeople, started by Schultz Delitsch all over Germany in 1862-3 in opposition to Lasalle's agitation for state socialism, soon closed their doors, although they had the moral support of all the well to do people and the Government as well. They lacked the first necessity of success—individualism, management. What was everybody's business was nobody's business. It is admitted that the co-operative plan cannot be universally introduced. If it could Bellamy's state socialism would be a possibility. What a tremendous gulf there is between the German system of paternal government and Bellamy's system of state socialism!

A paternal government looks upon the working classes as classes, which of necessity always must remain serfs, with no hope of improving their condition by themselves and of themselves, and for whom, therefore, somebody must care paternally and see that they are well clothed, well housed, for whom bathing places must be provided in the factories by order of the Government, for whose children homes must be built and put under the care of Sisters of Mercy, for the reason that the mothers of these children must work in the factories all day to earn bread and butter, as the wages which the father earns do not suffice. A paternal system, in spite of its kindly motives, degrades the workman to the level of a machine, and thereby declares that it has no faith in his ability to rise to the level of his more fortunate fellow men, while Bellamy and his followers, on the other hand, have such an exalted idea of the higher and nobler qualities of mankind that they seriously aim at state socialism pure and simple, and believe it to be practical. This would mean the millennium. The idea of state socialism revived by Bellamy's clever and interesting novel, "Looking Backward," has made quite a number of converts, because of its idealism, and it is surely a promising sign of the times that so many of our men of science, art, &c.—in fact, of all those of a higher intelligence—are awake to the fact that "something must be done" to solve the social question.

However, when I read the enthusiastic essays of the Nationalists in their monthly, I am reminded of the time when the father of this idea of state socialism, the talented Ferdinand Lasalle, traveled through Germany a quarter of a century ago, and delivered in all the large cities most eloquent and captivating speeches in favor of his new dogma of "state socialism." I attended one of his meetings. Lasalle predicted that unless the capitalistic class sided with him and compelled the Government to introduce state socialism without delay, their mansions, warehouses, factories would fall a prey to the silent battalions of workmen, who would follow him to victory. In other words, that he would, with his hundreds of thousands of desperate workmen, compel the Government to seize the property of the capitalistic class for the benefit of all, and so introduce state socialism by force. Lasalle, the great Lasalle, made this threat in all earnestness, and such was the exalted opinion he had of the workmen that he believed what he said. He had nursed an almost childish opinion that working men and women were entirely different from other human beings. He based his lofty ideas and plans upon this belief. The day came when he saw plainly that it was all a delusion—that human nature is the same among workmen as among the most cultivated people, and he gave up the battle in despair. I am inclined to believe that our "Nationalists" will eventually

arrive at the same conclusion, that human nature cannot be changed; nevertheless, I trust they will keep up their propaganda for some time yet, as it cannot but be productive of good. While but very few may agree with their idealistic aims, the continued discussion of the problem is just as interesting as it is instructive.

Our learned men have of late given the subject their serious thought, but the masses still maintain a certain apathy which must be overcome and changed into an active interest in questions that concern their welfare so deeply. It must be generally understood that employer and employee are coworkers, whose interests are identical in every respect, who have equal rights and equal duties, and, instead of trying to take advantage of each other to the detriment of the business in which they are engaged, they must learn to work together harmoniously as partners, which, in reality, they are.

As to the working of my system, I am in a position tonight to offer facts and figures which prove its practicability beyond a doubt. I have computed the dues for each man who is or was entitled to a pension from the year 1872 to this date. Our pension fund now amounts to \$10,425.52. Our annual dues at present are \$2,657.03, and our income from interest account \$635.53; total, \$3,282.56. Our expenses:

Mr. Foster.....	\$312
Mr. Engelhardt.....	507
Total.....	\$819

so that we actually add \$2,463.56 to the fund every year.

From 1872 to 1889 inclusive we paid out for wages \$1,500,000, and the contributions to the pension fund during the same period amounted to \$11,679.54, or 77 cents for every \$100 of wages—certainly, an exceedingly small expenditure. I am, however, satisfied that 10 years more of practical experience with this pension fund will demonstrate the fact that the present premiums can be reduced 75 per cent., and that there will still be a sufficiently large fund on hand. The same can be said of the insurance plan, the wisdom of which has been questioned so much.

My tables show that if I had introduced the insurance plan in 1872 I would have paid \$16,098.32 for premiums, or 107½ cents for life insurance to \$100 for wages. Adding the expense of the pension fund and life insurance plan together, if both had been introduced in 1872, I would have paid a total of \$27,777.86, against a total of \$1,500,000 for wages, or 185 cents for every \$100 paid as wages, a percentage so small that any business can afford to pay it; if it cannot, then that business cannot maintain itself anyhow.

Finally we come to the endowment plan. I have been told that it will be impossible to discover how much more each man has earned than the wages paid him. You know that with our system of work tickets this is by no means so very difficult. I have another fear, however, and that is, that when, at the end of 1890, you find in your books the amounts credited, which, according to the records, you have earned, there will be trouble all around—at least I do not expect anything else. Every one of you believes, in his own mind, that he is entitled to better wages, and that he earns more for the house than his fellow workmen, and, consequently, you will be dissatisfied. I also know that, with every possible desire to be just and fair, mistakes will be made. When business is dull, and you cannot possibly earn for the house any more than your wages, and consequently for one or two years nothing will be credited to your endowment account, what grumbling and dissatisfaction there will be all around! I expect this, and I know how to take it. At the same time, all your grumbling and fault finding, all the attacks from opponents, will not prevent me from pursuing the course which I have marked out, and which I know is the true and correct one. If, with all my labors in this direction, nothing more should be accomplished than that good has been done in our own circle, if there should never be any other result than that I can shake hands with old Mr. Foster, and, knowing that because of our pension fund he enjoys the last days of his life as an independent man, instead of dependent on the mercy and good will of his neighbors; that the widow will not be deprived of her home, because her husband's life insurance policy will pay the mortgages on the homestead; if my labor should bear no other fruit than this, I am satisfied and shall consider myself well paid for the attacks, sneers and ridicule which I have had to meet in the past, and which I will know I must still meet in the future.

It remains for me to report to you that we have paid out from the pension fund to

Mr. A. S. Foster.....	\$9,454.50
Mr. August Haas.....	196.02
Total.....	\$9,650.52
Cash on hand in pension fund, \$10,425.52.	
Paid for life insurance premiums during 1889.....	\$4,597.51
Previously paid.....	10,441.56
Total.....	\$14,960.17
Total number of policies, 60.	
Total amount of, \$121,000.	
Deposits made this year.....	\$347.11
Deposits previously made.....	93.29
Total.....	\$1,310.40
Deposit drawn and paid for Joel B. Sandford, deceased.....	\$61.76
Deposit drawn and paid for Theo. Sandford.....	22.30
Total.....	\$83.96
Total amount of deposits, \$1,226.44.	

Of the men entitled to life insurance, 25 have been accepted by the Germania Life Insurance Company, premiums for this year amounting to \$967.30; for policies amounting to \$29,000.

In order to be able to calculate exactly the actual cost of the life insurance of each employee, I have arranged with the Germania Life Insurance Company, of New York, to take in future so-called 20 year payment life policies, instead of the ordinary life policies heretofore used, with which new arrangement certainly all those who are insured have good reason to be well pleased, since they will be the gainers in more than one respect. For instance, if any of you leaves the employ of the firm, and his policy has run a number of years, you know exactly for how many years more you must pay the premiums, while with the old plan you would be compelled to pay as long as you live.

The total amounts paid under this system of distribution of earnings since 1872 are as follows:

Pension fund.....	\$2,611.42
Insurance premiums.....	14,960.17
Deposits from those not insured.....	1,310.40
Cash distribution, principally to managers, foremen, &c.....	66,339.87

Total.....\$85,230.86

When I conclude with the statement that your aid society has paid out \$5,122.92 relief money since 1884 and has now in its treasury \$1,376.34, you will understand why it is wiser to invest the extra earnings altogether for your benefit in pension and life insurance funds, than to pay them in cash to you at the end of each year. The majority of you would have other uses for the money than to pay pension or insurance premiums and would die as poor as Peter Selbach, or suffer want like Illing would have had to suffer had it not been for the aid society. Let me close, gentlemen, with the wish that this year of 1890 may be a very prosperous year, that you will bring into play your best efforts and so enable me to tell you at our next reunion that our endowment fund has started well, and see all of you smile when you open your books and find a nice little sum to your credit.

From the statements disclosed in the address it will be seen that Mr. Dolge has succeeded in systematizing his plan upon scientific grounds, and thereby furnishes to the world a basis upon which his series of plans can be safely formulated and applied in general to industrial institutions. A close study of his system is essential, in our opinion, to every manufacturer and to every man who handles large bodies of workmen, as well as to the students of social reform and social statics.

Mr. Dolge not only disclaims this time the utter impossibility of a conciliation between his system, based upon a free development of individual effort, and what is known as profit sharing, but illustrates how inapplicable any kind of paternal system is to the scheme he has elaborated and set in successful action. The paternal system in government and in society and in social statics is thoroughly ventilated by him on a noble plane, and he asks: "Can any system of paternal government be reconciled with the aspirations for individual development, with the ideas of personal liberty and personal development which obtain in this age of progress and enlightenment?"

We find that, while Mr. Dolge claims that his system is neither altruistic nor left to the uncertainties of the *laissez faire* school of economists, he is yet approaching the very highest ideal of altruism. Although he insists that the theory is based upon egoism—a desire for each one interested to attain personal gratification—yet in its present aspect it already demonstrates that his plan is doing the greatest good to the greatest number, which is an ideal form of altruism.

After explaining the paternal system of Pullman, at Pullman, Ill., and its miscarriage, and the systems of the co-operative schools, Mr. Dolge touches upon the Schultz Delitsch system, and gives a dispassionate review of the nationalist theories of Bellamy, and one of the most lucid, comprehensive and concise criticisms of Lasalle and his objects we have ever read in condensed form. People can gather more about Lasalle and his theories from the few lines devoted to him in the address of Mr. Dolge than in many ponderous volumes on this magnetic individuality.

It is by all means the most conspicuous and profound analysis of Mr. Dolge's social and economic creed and carries more conviction with it, particularly as it embodies a practical illustration in application, than any of the previous forensic achievements of Mr. Dolge.

We have secured a large number of copies of the "Scrutinizer," and shall be pleased to mail them to persons who may desire to read the speech in full or use it in complete form for criticism or comment.

The Conover Catalogue.

WE beg leave to acknowledge with pleasure the receipt of the latest catalogue issued by the Conover Brothers Company, accompanied by a smaller book containing the testimonials given to the Conover pianos by leading musicians and critics. We have been so often called upon of late to review catalogues issued by leading firms that we scarce like to go into a detailed analysis of the book itself, though we would suggest that every dealer in the country, and every person at all interested in the piano, should have a copy of it, in order that they may post themselves as to the latest improvements in an instrument which, from its sheer musical and mechanical merit, is destined in our opinion to attain a position in the trade and before the world at large, even higher than that which it has already earned and enjoyed.

Just for the moment let us call attention to the fact that the catalogue contains a terse, cogent description of the Conover patent repeating action, the metallic action frame, the patent duplex bridge with auxiliary vibrators, the patent telescopic lamp bracket, the patent automatic music desk with illustrations of these several devices, together with a clear cut of their patent action with a description, excellent reproductions of both their grand and upright scales, of their new hollow steel turning pin arrangement, as well as the regular catalogue cuts of their various styles of upright and grand pianos.

The readers of THE MUSICAL COURIER have been made familiar with these improvements, as they have been introduced in the Conover pianos, and we have had occasion more than once to speak in unqualified praise of their practical utility and merit, and we are gratified to note now that we have been fully justified in all that we have said in favor of the Conover piano as a musical creation, and in all that we have said of its many novel component parts. That we were right in our judgment is abundantly proved by the standing which has been attained by these instruments in the estimation of all who are qualified to pass critical opinions upon the product of a firm whose head is universally recognized in the trade as a past master of his art—a man than whom there is none better versed in the mysteries of acoustics and tone production—a man who is a student of his life work, practical, quick to see and far seeing, who knows exactly what he wants to accomplish and how to accomplish it; in short, Mr. Frank Conover.

But, like most men who are far advanced in their chosen vocation, Mr. Conover is not given to self praise, nor do we imagine that he would be so much pleased by the personal glorification policy pursued by some of our contemporaries as he will be by the statement that the business of the Conover Brothers Company is in a most prosperous condition, that his piano is handled by the leading dealers of the country, is praised by the artists, and warrants the firm in the anticipation of a future business even more prosperous and lucrative than that which has fallen to their lot in the past.

A Hopeless Failure.

NO hope is held out by those who know for the affairs of Edholm & Atkin.

The firm's own statement places the liabilities at \$57,000, but the amount is said to reach at the very lowest \$60,000. Yesterday morning the Omaha National Bank attached the stock of goods and in their name the sheriff now holds possession. The amount due the Omaha National is \$17,000, and of this sum \$10,000 is secured by diamonds, while other collateral was deposited for the balance. But the bank did not regard its security as complete and the attachment followed.

The Douglas County Bank is another creditor, though this bank holds discounted paper to cover its amount. The firm also owes \$13,000 in the East.

All told, the indebtedness of the firm will not fall short of \$60,000.

The stock of goods it is estimated will not in any event reach more than \$40,000, and in all probability not over \$30,000.

The Omaha National, the Douglas County Bank and D. E. Thompson, of Lincoln, who hold the chattel mortgage, are safe for their amount, but aside from this little hope is held out to other creditors.

Mr. Edholm's house is mortgaged for \$8,000.

Some time ago the firm decided to go into the musical instrument business. Thompson agreed to supply them with means and he did so. The amount of Thompson's claim was \$27,000, but within the past few weeks the firm has paid \$4,000 of this amount. But, Friday, Thompson came to Omaha and the result of a conference was the close out.

High expenses, small or no profits and general misfortune was the cause of the failure.—Omaha "Herald," January 21.

—Messrs. Peck & Son, the enterprising and thriving manufacturers of the "Opera" piano, are just placing upon the market a new device in the soft pedal or muffler line, consisting of a third pedal, which throws the hammers almost dead against the strings. The pedal may be pressed down and fastened by slipping into a groove after the manner of an organ swell. They are also about to add to their uprights a sostenuto pedal, which they promise will be a novelty.

CONOVER BROTHERS CO.



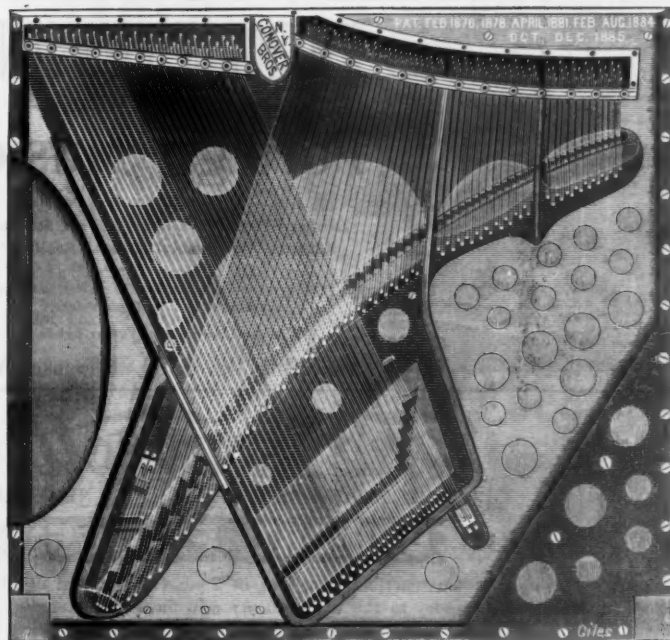
PARLOR GRAND.



NEW STYLE R.



VIEW OF GRAND SCALE.



VIEW OF NEW UPRIGHT SCALE, R.

FACTORY AND WAREHOUSES:

400 and 402 West 14th Street, New York.

Regular Trade Meeting.

DEBATE ON THE McEWEN EXPULSION.

(Concluded from page 71 MUSICAL COURIER, January 22.)

THE proceedings were again interrupted—by a messenger this time, who brought a dispatch from Sing Sing, which the secretary read:

Still detained here, although some of my friends have been to see Governor Hill; will try to be at the next meeting, sure. Tell Gil not to give that Reed & Sons racket away. FRANK H. KING.

The chairman ordered the communication to be filed in the archives of the association, and asked what was the pleasure of the association.

At this point the McEwens entered the hall, both flushed with excitement. E. H. had just cashed a ticket at the bookmaker's, having won something on Stencil Monarch, who won the Guttenberg Handicap, but this was offset by C. C. McEwen losing on Returned Check, who came in with the field in the New Orleans Suburban. Ned walked over and asked C. C. if he had anything left, and he said "Yes, Mamma loaned me some more money; how much are we owing here?" "eighty-five cents apiece," replied Ned, and they stepped up and paid the Treasurer, Ned remarking, "Life is short."

There were great cheers at this beautiful exhibition of loyalty to the cause of the trade, and a large tear was seen slowly to roll down Cavalli's cheek, over his beard and drop with a splash on his knees, soaking his clothes. It was this that subsequently gave him the rheumatism.

Eddy Colell, who had shrewdly anticipated the course of events, had a box of his father's cigars on hand, but the association had not forgotten their effect at a previous meeting, and the only man present who took one was John J. Swick. In accepting this memento of the kind feelings prevailing, Mr. Swick, in a neat speech, invited the association to his coming wedding. "I have hired a floor on the Southern Boulevard, right amongst all those factories, and I am going to make the celebrated Sick and Herrlick pianos, and I have been mashing the landlord's daughter and am going to marry her. Yum Yum. I also want a ticket for the next annual dinner of this association. I got too near our factory in Paterson with a match and it burned like blazes, and that's the reason I left Paterson and am going to Harlem now to make pianos. I invite you all to my wedding."

No cheers or responses of any kind greeted this sympathetic speech and Mr. Swick sat down an older but not a wiser man. As a parliamentarian of the Old School Mr. J. Burns Brown inquired as to the McEwen resolutions; whether they would remain as they are or be put to a vote.

Mr. Markstein moved to "lay dem under de dable," and the motion was carried.

The chair appointed the following committees to report at the next meeting:

Committee on Stained white wood cases sold for Rosewood; Mr. Zincke. Committee on Salesmen selling goods

for other firms with whom they have an arrangement; Mr. Ascher.

Committee on midday free lunch, without beer, Mr. Ilidge.

Mr. E. H. McEwen then offered the following as a motion:

"It is moved that in the future we shall not draw on any dealer to whom we intend to ship a piano, but that we shall first receive his check, and then, after cashing it, not ship him any piano at all."

Mr. Rodda seconded the motion, and said that in his long experience in the piano trade this was the only safe way of doing business, and manufacturers would, if they pursued it, never get so hard up that they could not pay their fees. He regretted very much the circumstances that had made it impossible for his friends to be more prompt in their payments, and he had frequently offered Ned his services in drawing checks or notes, going so far as to offer to sign any name he might suggest, and he had, in fact, together with Ned—Mr. Rodda was interrupted by the sudden appearance of Mr. Carter, of Boston, who applied for membership.

The appearance of Mr. Carter was the signal for a boisterous demonstration on part of the two McEwens, who immediately surrounded their old chum and favorite and showed such unmistakable evidence of attachment for him that it required a long time before his other friends could get near Carter. The McEwens at last gave Mr. Carter over to his admirers, who piloted him to the platform and demanded a speech. Mr. Carter said: "Gentlemen, I have always had the deepest regard and friendship for my friends the McEwens, especially Ned, who saw me through lots of tight holes in my career. I am guided by the principle of the old poet, Spokeshave, when he said, 'Why should the spirit of mortal be proud?' I have never found out why he should be proud. When I was steering the old firm, the Grovesteen & Fuller Company, to bankruptcy, Ned McEwen used to help me out by taking those pianos at less than cost and giving me his notes and some cash. I turned the notes into the company, kept the cash and charged it to the entertainment fund."

"No," continued Mr. Carter, "I think it was a darned shame to bring in these resolutions, and I am glad they are shelved. I and Ned McEwen are dyed in the same wool, and when we get a chance at a hayseed dealer we always try to pull the wool over his eyes, assisted, as we are, by our friends the editors of the music trade papers. I see my old friend Swick here, and am sorry my old friend Beatty is not here. These are the men who—with myself, of course—have what is known as 'the pull' in the music trade papers. And when we get good notices in the music trade papers, as we often do—why, that helps us like blazes to pull the wool over the dealers' eyes."

Mr. Carter, who appeared exhausted, wanted to take an intermission, but the boys insisted on his continuance. He continued:

"If Ned McEwen wanted to talk he could tell lots of neat things about the schemes we worked together. Naturally all of them did not go through. Once in a while a feller will get blocked when manufacturers are a little too particular about making inquiries. I don't see why they should make such deep inquiries into the private life and the morality and the business habits and the promises of such men as Swick, Beatty, McEwen and myself. I don't see why they should not heed the suggestion of the great poet Shortfellow, who said 'Why should the spirit of mortal be proud?' Where is Ned McEwen anyhow?"

Everybody turned about, but the McEwens were nowhere to be seen. A stampede took place and the association made a break to No. 9 West Fourteenth-st., and rushing upstairs were astonished to find a notice stuck against the door that read,

"Gone to Mexico with Mamma."
MAC, JR.

Leeds Waters got up on the balustrade and tried to adjourn the meeting *sine die*, but Carter got ahead of him and adjourned it to next Saturday, which was carried. After the meeting there was considerable desultory talk and some of the members said that they did not think it a good idea to have a man like Carter talking at random at a trade meeting. "I don't think," said Tom Metz, "that the association should be used like this, to give up all its time to such people who give themselves dead away." Mr. Alden chimed in with these sentiments and also said that he did not care to associate with such parties.

We believe that the meeting did not result in any particular good. There was a motion ready, but which, in the excitement of the meeting, could not be put, which was to the effect that the association should put itself on record as indorsing the Miller upright piano. The Miller boys were down in force from Boston and had everything cooked and boiled to have the indorsement put through, but Carter's entrance defeated their arrangement and they all took dinner at the Dairy Kitchen and then went to a concert at Chickering Hall to get points on a Chickering grand. One of them sat way back under the gallery to find out if the tones were penetrating; another one sat near the stage to find if the piano wasn't louder near to it than far away; another Miller sat on the side in the gallery to ascertain if the tones carried upward, and the other sat way back on the gallery to get at the effect of pedaling at a distance. Another Miller (he was the only one who did not get a pass from Gildemeester) stayed out on the Eighteenth-st. side to find out if the bass of the piano was strong.

After the concert they all met at Hudnut's soda water stand on Broadway and compared notes, and came to the conclusion that the Chickering piano would be better if it was played at a concert every day and night for ten consecutive years. This was considered a good joke by everybody except the boy at the fountain, who made a mistake by giving them Miller's ipecac instead of raspberry juice, and five ambulances were called to remove them to the New York Hospital. Late accounts are to the effect that they were getting along first rate. They all blame Gildemeester. Every time something happens Gildemeester is blamed for it. It's awful!



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 UNEQUALLED FOR
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 OF TONE
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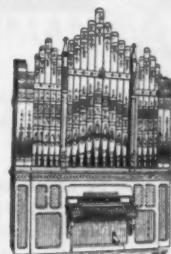
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MANUFACTORY,
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Behr Brothers & Co.

HOW A FIRM RECUPERATED.

IT is exactly seven years to-day, and just about the time when our subscribers in this city and vicinity will be reading THE MUSICAL COURIER, that the piano factory of Messrs. Behr Brothers & Co., on the southeast corner of Eleventh-ave. and Twenty-ninth-st., was a seething mass of flames which subsequently destroyed the whole structure and contents and at the very time when a large stock of unfinished pianos was in course of construction. We well remember standing on the opposite side of the avenue and watching the work of the elements, and came to the conclusion that it would be a long time before the firm would again be in position to supply the trade with pianos.

The loss sustained by the house amounted to over \$75,000 and it was generally supposed and reported by competitors that they were seriously crippled for future operations. However, persons who held this opinion had not any appreciation of the recuperative force with which the members of the firm of Behr Brothers are endowed. Little did they know that, before the flames had been extinguished, the firm was already in consultation with builders and contractors, arguing plans for the new structure that was to be erected on a large scale at the same corner.

The old factory, in itself an extensive building, had a capacity of about 20 pianos a week and the new one of which we give an illustration on this page, erected on a much larger plan, enables the firm to make from 40 to 50 pianos during the same time, and, what is more remarkable to relate, this new factory building, with all the improved machinery and appurtenances necessary in a modern piano factory was completed and in operation by May 1 of the same year, although the foundation walls had not been laid until during the month of February, as the ruins of the destroyed factory could not be removed until then.

We refer particularly to this event, not only on account of the coincidence of the destruction on January 29, 1883, being exactly seven years from the date of the paper to-day, but because within this period of seven years Messrs. Behr Brothers & Co. not only recuperated from the great loss sustained at that time but, in addition, have swung themselves into a position in the front ranks of the piano manufacturers in the United States, overtaking in their career firms who had been in existence many years before the fire at the Behr factory and who since that fire have by no means shown the enterprise and business judgment exercised by this firm.

Outside of such qualifications as must be necessary to acquire such prominence as has been secured by Messrs. Behr Brothers & Co. through business methods, experience and the ability to view and examine large movements in the trade from a broad and comprehensive standpoint, they insisted upon manufacturing pianos that should appeal to the highest artistic taste upon their merits. They had formulated a plan which made it necessary to use the best scientific skill together with the most approved methods and the use of the best material to make instruments the merit of which would in itself secure the reputation of their makers. That they have succeeded in this respect is no longer a debatable question, for the position of the Behr upright, which long ago maintained itself in the best trade and musical circles, has now been supplemented, during the last year, by a magnificent grand piano which the firm has been furnishing to piano houses and pianists.

Not satisfied in manufacturing these instruments on lines that have been accepted in manufacturing pianos ordinarily, Messrs. Behr Brothers & Co. have incorporated in theirs a series of improvements, inventions and patents that give their instruments an individual character of their own; that make them an interesting subject of investigation by all the pianists under whose observation they come, and a matter of newspaper comment such as will be found in the files of this and other papers.

With the completion of their concert grand piano, which is their latest production, a still larger scope of future operations in the trade and among musicians is opened, and all indications point to a year of remarkable activity with the firm that has shown how much can be accomplished by enterprise and capital backed by skill and intelligence. The

ability that led them, notwithstanding such a calamity as the fire of seven years ago, to recuperate so rapidly is at the bottom of all their past and future successes.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
290 STATE ST.,
CHICAGO, January 25, 1890.

THIS city has long been known as the headquarters of the cheap organ trade of the country, and if the efforts of certain parties obtain it will have the onus of being the same in the piano business. This is not to say that there are not some of the finest goods in both lines made in the city, neither does it follow that there won't be more of them, for, from all existing outlooks there will be two more piano manufactories started almost immediately, and one of them will be the Rice-Hinze Company, the proprietors of which concern are already at work to find a factory building suitable for their needs and purposes. This concern will endeavor to make a good instrument, as they have begun to do in their farther Western home, but they rightly think that Chicago is a much better place for their business, and the more manufacturing establishments of the kind there are in the place the more attractive it becomes for dealers to stop at. They could hardly hope to get people to come to Des Moines to even look at their goods; they have

Mr. Reinhard Kochmann, traveling in the interest of the Hardman piano, is looking the ground over and is hopeful that he will secure an agent that will do full justice to the piano he represents.

Colonel Fuller, of the Estey Company, is a guest of Mr. I. N. Camp, but will return to his home by Tuesday next.

Messrs. Lyon & Healy are doing a fine business in all their lines. They have by all odds the finest location in the city for such a general business as they do. They make the best harp ever produced by any concern. Their mandolins, guitars, banjos and drums have a world wide reputation, and are sold extensively in Europe, where they are also preparing to introduce their organs. Mr. Peloubet has arrived in the city and will take charge of the manufacturing of the Peloubet reed pipe organ for Messrs. Lyon & Healy. The demand for this style of organ has increased constantly, and simply upon its own merits. In fact, the concern were disposed to proceed very slowly with it until the fact demonstrated itself and they were fairly forced to take hold and produce the goods in much larger quantities than the former Peloubet concern were capable of doing. Some idea of the trade of this house may be obtained by the fact that their business outside entirely of pianos amounts to no less than \$1,000,000 annually. They have comparatively no competition in many of their departments outside of New York.

Messrs. Steger & Co. are doing a very remarkable business; they manage to attract a good class of trade, sell a great many Sohmers and a large number of Sterlings. The Sohmer has an excellent reputation through the untiring and effective efforts of Mr. Steger, backed up by the liberal advertising of the home house, and the Sterling is getting an enviable reputation. There are many houses who would be glad to have the agency of this piano, and it is an exceptional day that does not secure the disposal of at least one Sterling piano in the city of Chicago.

Messrs. Lyon, Potter & Co. had a good trade even before the formal opening of their attractive ware-rooms, a peculiarity of which is the home like and cosy appearance, notwithstanding the area and height of ceiling. It is a hard thing to compete, more especially in the grand trade, with a house that is showing such an elegant and varied assortment of Steinway grands. They look like works of art, aside from their merits as musical instruments.

There was some doubt ex-

pressed relative to their having a good location, but there is not an exclusively piano and organ house who are having more visitors than this house already.

Mr. S. D. Robertson has returned from a Western trip, and has renewed his old relations with the Shoninger Company, where he proposes to make a permanent stop; it may be remembered that he was with this house once before.

A small fire in an office directly over the corner of the Kimball warerooms was extinguished with small damage.

Mr. Peter Duffy, president of the Schubert Piano Company, paid this city a visit and secured an order for this year from their agents here for 500 pianos.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.			
Month ending November 30, 1888.....			\$140,548
Month ending November 30, 1889.....			147,206
Eleven months ending November 30, 1888.....			1,646,175
Eleven months ending November 30, 1889.....			1,545,355

EXPORTS OF MUSICAL INSTRUMENTS.					
	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.
	No.	Value.	No.	Value.	
Month ending November 30, 1888.....	1,176	\$61,877	47	\$16,470	\$11,134
Month ending November 30, 1889.....	1,275	75,714	71	23,132	15,143
Eleven months ending November 30, 1888.....	8,927	542,225	550	181,563	118,178
Eleven months ending November 30, 1889.....	9,699	652,333	521	177,363	122,756

—We acknowledge, with thanks, the receipt of a very handsome picture of the new building built by Mr. Richard Raft, at 213 East Nineteenth-st., and now occupied by him as warehouse and office.



Factory of Behr Brothers & Co.

therefore decided on the removal, and will do so at their earliest opportunity.

Messrs. Reed & Sons have concluded no arrangements either to obtain a store or to get a piano to take the place of the Knabe.

Mr. J. O. Twichell, it is understood, will be obliged to move from his present quarters, and has not as yet secured any location. He would have probably taken the store to be occupied by the Shoninger Company, but the latter concern had an option on it and closed the deal.

Mr. R. H. Day and Mr. Adam Schaaf have had some kind of a disagreement, and the result is a temporary cleaning out of the wareroom at 179 Wabash-ave.; but Mr. Day says he will go on in business, and in a few days will have another stock of instruments, and spoke especially of having the Kroeger as leading piano.

Mr. Bond, of the Fort Wayne; Mr. Woodbridge, of Omaha, and Mr. Mueller, of Council Bluffs, were recent visitors to the city.

La grippe has added to its grip the persons of Mr. John Reed, who has been confined to his house for two weeks; Mr. Theo. Pfaffin, who is still at home, and Mr. Tony Anguera, who is able to be about again, and reports are favorable as to the two former victims.

The opinion of the trade is being rapidly influenced in favor of Wabash-ave. as a location for music houses. No doubt the Steinway concern have had something to do with such a feeling, and there is a strong probability that the Reeds will take a store there, and that the Weber house will continue their own branch and on the same street.

It is said that the Kimball house have a lease for only one more year on their corner store, and there is also a rumor that the Chicago Cottage Organ Company are seeking new quarters, where they can have their establishment all under one roof.

It would be a surprise if the Reeds should take hold of their old love, the Chickering piano, but it is not an improbability.

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Grand, Square and Upright

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Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

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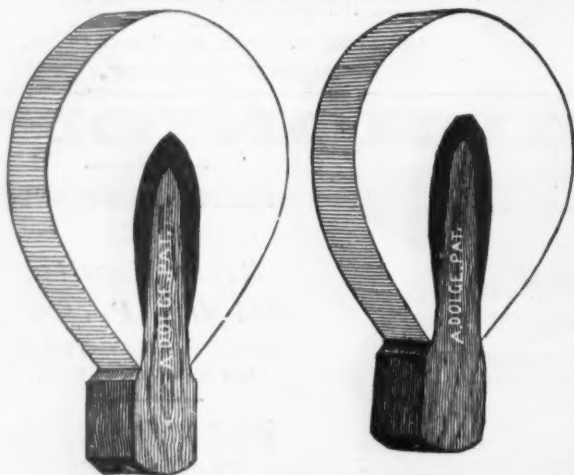


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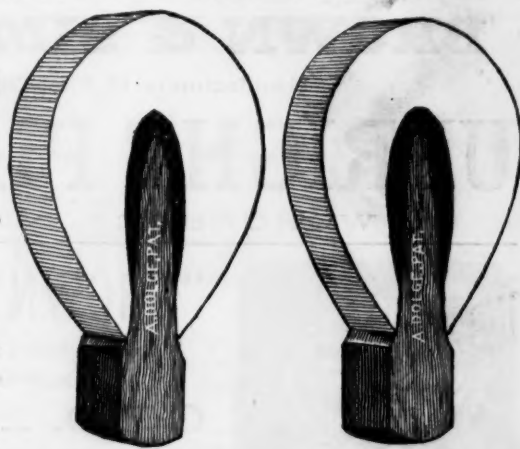
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